DOCUMENT RESUME

ED 252 147 HE 018 007

AUTHOR Kacmarczyk, Ronald H.; Rickes, Persis C.
TITLE The Complete College Catalog Book: A Guide to Catalog Processing and Production.
INSTITUTION Council for the Advancement and Support of Education, Washington, D.C.
REPORT NO ISBN-089964-230-6
PUB DATE 84
NOTE 88p.
AVAILABLE FROM Council for the Advancement and Support of Education, Publications Order Department, 80 South Early Street, Alexandria, VA 22304 ($16.50).
PUB TYPE Guides - Non-Classroom Use (055)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Course Descriptions; Degree Requirements; Higher Education; *Institutional Characteristics; *Layout (Publications); Legal Responsibility; *Marketing; Photocomposition; Publicity; *School Catalogs; Student Recruitment; *Writing for Publication

ABSTRACT

A sourcebook on producing college catalogs is presented, with attention to marketing, information to be included in the catalog, presentation of the material, writing style, photographs, and assembling the finished publication. Marketing research is needed to promote the college effectively either to traditional students or to new segments of the market. The development of student and institutional profiles is part of the marketing research process. Catalog editors need to be informed on legislation and regulations affecting college promotional and informational materials. The catalog should include information on the school location, accreditation, admissions requirements, degrees offered, expenses, financial aid, housing, libraries and laboratories, academic requirements, support services, student life, and description of courses. Examples of biased or flawed writing and unbiased writing are included, and reference books that are helpful to the writer are identified. Proofreading and the use of a computer for creating the catalog are also addressed. Additional topics include: printing on newsprint; copy preparation; typesetting; design, layout, and formatting; and mailing and distribution. Examples of a marketing ad, a table of contents, and a page design are included, along with a bibliography. (SW)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED252147

The Complete College Catalog Book

A Guide to Catalog Processing and Production

By
Ronald H. Kacmarczyk / Persis C. Rickes

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

CASE

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

NI 0180 07

© 1984 by the Council for Advancement and Support of Education
11 Dupont Circle, Washington, DC 20036
ISBN 0-89964-230-6

TABLE OF CONTENTS

PREFACE

INTRODUCTION 1

1: MARKETING IS HERE TO STAY 3

Defining marketing 3

Historical roots 4

Understanding the need 5

2: GETTING THE PICTURE WITH MARKETING RESEARCH 7

An institutional effort 7

Determining your image 8

Defining your constituency 9

3: COMMUNICATING THE RESULTS: THE CATALOG 15

Regulation of the catalog 15

The importance of good information 18

4: WHAT SHOULD BE INCLUDED IN THE CATALOG? 21

Planning and research revisited 22

The "what" question: An answer of sorts 23

An alternative: The prospectus 25

5: PRESENTING THE MATERIAL 29

Pieces and parts 30

6: WRITING STYLE 35

A formula for good writing 36

It's all in your headings 38

Sexism in writing 39

Assembling a reference library 44

7: PHOTOGRAPHS: A THOUSAND-WORD HEAD START 49

8: PUTTING THE CATALOG TOGETHER 53

The proof is in the proofing 55

Catalogs brave new world style: Using the computer 56

9: RECIPE FOR CATALOG CONSTRUCTION 61

10: A VIEW FROM THE TRENCHES ON RETRENCHMENT 63

The biennial catalog 63

Printing on newsprint 65

Decentralizing: The promo bromo 66

Charging a fee 67

And the list goes on 69

11: SOME FINAL WORDS 77

RECOMMENDED READING 78

REFERENCES 79

NOTE ON THE AUTHORS 87

PREFACE

The catalog, however much we may take it for granted, is one of the most indispensable documents a college or university can produce. For nearly everyone associated with the institution--or considering such a relationship--it is the quintessential reference.

Moreover, the future will likely amplify the importance of this document. With the number of people of traditional college age dwindling, for example, the catalog as a promotional piece may very well gain in stature at many colleges and universities. And with some courts now ruling this document a contract between student and collegiate institution, the catalog's need to be accurate and complete should make it a high priority.

Our initial research seemed to show a less than adequate concern at many collegiate institutions for catalog accuracy and completeness. When awareness was there, budgetary cutbacks were often complicating the situation: publications people who saw the necessity to do more with the catalog or with other promotional pieces found themselves with barely enough funds to "hold the line." Chapter 10, "A View from the Trenches," was devised to offer some aid for the many in this situation.

In addition to our own research, we consulted authorities in the publications field. And we put our best effort into constructing as comprehensive a sourcebook as possible so that even those with problems in only one or two areas would find this monograph helpful.

We wish to express our appreciation to Dr. Linda H. Lewis, whose initial assistance helped transform an idea into a reality. Our gratitude also goes to Virginia Carter Smith, vice president of CASE, for her encouragement and guidance, and to our families for just being there. Finally, thanks go to Joseph L. Brooker and to Mary H. for their very special inspiration.

Ronald H. Kacmarczyk
The University of Connecticut

Persis C. Rickes
The Connecticut Department of Higher Education

INTRODUCTION

All college and university publications, including catalogs which are ostensibly informational in nature, double as development publications. In their book, Effective Publications for Colleges and Universities, Kelvin J. Arden and William J. Whalen call the catalog "the nucleus of the college's recruiting literature." David W. Chapman, editor of Improving College Information for Prospective Students, says that sending catalogs to prospective students is the "single most widely used recruitment activity." In the last 10 years or so, there has been a trend toward using a prospectus or viewbook for recruitment purposes and sending the catalog only to those who actually apply or even only to those who matriculate. Nevertheless, the catalog remains one of the major ways in which an institution presents itself to its public.

Before a college or university can present itself, however, it must know what it wants to present, how to present it, and to whom. It is through a comprehensive marketing approach that an institution will be able to find the best answer to these questions so as to attract an optimal number of students.

1. MARKETING IS HERE TO STAY

> [N]o matter what it is called, who does it, or where in the institution it is being done, [institutions of higher education] are engaged in marketing activity. (Krachenberg, 1972, p. 370.)

Because of its roots in the business sector, the term "marketing" tends to conjure up images of flamboyant promotional schemes, hucksterism, and the hard sell. Such images are perceived as being wholly inappropriate to the nonprofit or "third sector," of which higher education is a part. One must realize, however, that various elements of marketing are already in force in the educational setting, and the emerging marketing jargon merely describes what is already happening (Litten, 1980).

Like Molière's character who suddenly discovered that he had been speaking prose for 40 years, institutions of higher education are awakening to find that they have been incorporating elements of marketing in their recruitment process all along. The question, then, is "not whether to market or not market, for no organization can avoid marketing. The choice is whether to do it well or do it poorly" (Kotler & Levy, 1969, p. 15).

Defining marketing

According to Berry and George (1978), "The central challenge for marketing management in the organization can be thought of essentially as providing the right product at the right place and time and at the right price to the right market segment and effectively communicating this offering to that market segment" (p. 161).

Litten (1980) states that "marketing is a frame of mind in which questions are asked about the optimum relationship between an organization and its environment, or parts of its environment, and action is taken that is informed by the answers to those questions" (p. 41).

William Ihlanfeldt (1978) describes marketing in higher education as encompassing the components of research, strategy, and communication. Research determines the perceived favorable and unfavorable qualities. As an outgrowth of the research effort, a strategy is formulated

for the marketing effort. The messages developed to support that strategy are then disseminated via various channels, both internal and external.

But perhaps Philip Kotler (1975) states it best in Marketing for Nonprofit Organizations:

> Marketing is the analysis, planning, implementation, and control of carefully formulated programs designed to bring about voluntary exchanges of values with target markets for the purpose of achieving organizational objectives. It relies heavily on designing the organization's offering [product] in terms of the target markets' needs and desires, and on using effective pricing, communication, and distribution to inform, motivate, and serve the markets. (p. 5)

The four areas referred to in this definition--product, price, communication, and distribution--constitute what is referred to collectively as the marketing mix. This monograph deals with the area of communication and, more specifically, with how an institution communicates its image and offerings through its catalog.

Historical roots

At one time, "to mention marketing research in the same breath with academe would have been considered undignified by all and tyrannous by many" (Riggs & Lewis, 1980, p. 467). Now it has become a matter of institutional health and perhaps even survival as the seller's market in higher education is rapidly being transformed into a buyer's market (Gorman, 1974).

In 1869 Charles William Eliot, the president of Harvard, emphasized the need for an institution "to influence public opinion toward learning," and in 1900 he sought national recognition for Harvard via the nation's first public relations firm (Mackey, 1980, p. 28). Such promotion was not always viewed in a positive light, however. In 1931 Flexner wrote, "American universities . . . go into the market place and do a thriving business with the mob. They advertise their shoddy wares in newspapers and periodicals . . . . Many of the activities carried on by numerous universities are little short of dishonest; but the

business goes on, because it pays--for that and for no other reason" (quoted by Hoy, 1980, p. 101).

Veysey (1980) suggests that "The main weapon in marketing became the college catalog" (p. 13). By the 1950s, it became evident that prospective students were comparing catalogs in an effort to find the "right" institution in which to enroll.

Criticism of marketing practices in academe continues right up to the present. In 1978 a New York Times editorial commented: "Like most enterprises, education is a business; one no less likely than any other to offer shoddy merchandise if that will keep the money coming in" (quoted by Lovelock & Rothschild, 1980, p. 55).

Marketing in the context of higher education need not always meet with such negative appraisal. Sometimes it is a matter of how it is marketed rather than what is marketed. As Davidson (1980) points out:

> Education at its best can't be oversold, but at its ordinary and average it often is, though usually without intent to defraud. New students, new programs, new offices need promotion. Expectations will be raised. When those expectations go unfulfilled, to the point of noticeable disillusion, the danger in promotionalism is that sudden changes will be made in policy or personnel to reverse the reading, quiet the symptoms. Promotion ceases to be constructive when more effort is expended in managing attitudes, opinions, and news than in managing the institution and the instruction it offers. (p. 48)

For better or for worse, the marketing of higher education has clearly come of age.

Understanding the need

The projected reduction in the number of persons of traditional college age has presented institutional researchers, planners, and admission officers alike with a very real problem. According to the National Center for Education Statistics (Frankel & Gerald, 1982), population projections indicate that the 18- to 24-year-old group, which rose by 20 percent during the 1970s, will decline by 15 percent

nationally during the 1980s. This equates to a loss of 1.1 million prospective college students. As a result, "academic communities alternate between a quixotic faith in the power of admissions marketing and a fatalistic conviction that external forces will carry higher education to the verge of bankruptcy" (Zemsky, 1980, p. 10).

The National Center for Education Statistics paints a more favorable picture for the community college, however. While enrollments in four-year institutions are projected to decline over the next decade, it is anticipated that most community colleges will experience modest gains. This is not to imply that all community colleges will be immune to emerging demographic constraints. As the already limited pool of prospective students continues to decline, community colleges may find themselves competing with four-year institutions that are seeking new markets to fill their empty seats. And two-year institutions, like nearly everyone else, may suddenly become all-too-acutely in need of marketing strategies.

2. GETTING THE PICTURE WITH MARKETING RESEARCH

In order to be cost effective, marketing efforts in the realm of higher education need to be firmly grounded in thoughtful, institutionally based market research. This is the major difference between marketing and sales. According to Larkin (1979): in sales, you attempt to sell to an unresearched public. In marketing, you have done the research that enables you to develop and implement a conscientious marketing strategy. It is only with such research that higher education can be sure that long-term planning and institutional viability will not be supplanted by short-term expediency and "quick fixes."

In Marketing Higher Education by Robert Topor, Cletis G. Pride and Joseph S. Fowler describe market research as "any kind of research that gives you information about the current state of your particular market and offers guidance in improving your position in that market" (1983, p. 29). They go on to say, "it will involve opinion research, employing scientific sampling and interviews or written questionnaires." They strongly urge that the institution define its goals very clearly before beginning market research, and that careful planning be done.

In "Knowledge Is Power" (May/June 1982 CASE Currents), Robert M. Smith suggests that there are three types of marketing research: exploratory, developmental, and evaluative. The first seeks to assess the current status of the institution and its constituency. Developmental research insures that the marketing strategy is working. Questionnaires and other tools, such as a readability index, may be employed at this stage, enabling the marketer to make adjustments in the overall plan. The third stage, evaluative research, is used to ascertain the ultimate effectiveness of the marketing strategy. This stage should close one cycle of market research and begin the next. (See p. 12 for a flow chart of the marketing cycle.)

An institutional effort

Marketing and marketing research cannot take place through isolated actions but must be a total institutional venture. Such efforts need to involve the faculty and all levels of administration, and must be managed by top policy makers under the leadership of the president (Fram, 1974-75;

Hesse, 1971). A number of authors (Berry & George, 1978; Kotler, 1979) also suggest that a vice president be designated as the individual responsible for the planning, implementation, coordination, and evaluation of marketing research and related activities.

Institutions of higher education are learning to value marketing expertise. In recent years, The Chronicle of Higher Education has carried job advertisements from institutions that are seeking an admissions officer with a background in marketing, a vice president of institutional marketing, or a vice president for enrollment management. In addition, numerous firms now advertise that they are willing to assist an institution in its marketing venture (see p. 13).

Determining your image

If an institution is to promote itself successfully, either to traditional students or to new segments of the market, it must know not only its audience but also what it has to offer. The development of such student and institutional profiles is essential if an institution is to avoid a schizophrenic dispersion of its already limited resources.

A number of studies (Cramer, 1974; Durkin, 1980; Hesse, 1971) stress the importance of discovering not only what students want from an institution but what the institution is perceived as being able to provide the student.

Robert Topor says, "It is an institution's image, not necessarily its reality, that people respond to. An organizational image is the aggregate or sum of perceptions, attitudes, ideas, beliefs, and feelings that people have about the organization" (1983, p. 55). Thus, it is critical to determine whether an institution's self-image is in accord or in conflict with the image maintained by its constituencies. This, in turn, relates to the institution's ability to achieve its goals. Hesse (1971) notes:

> The image which an institution holds of itself, or is held by others, determines to some degree the effectiveness of achieving its goals, and helps to define those goals. An institution must first set for itself those goals it wishes to pursue and determine the image it desires and then it must, by the same token, understand

> the image of itself which is commonly held. Only then may it translate its goals into action in an effort to help others understand those goals. (p. 18)

It is only with carefully planned marketing research and the resulting information that institutions will know the extent and nature of their markets and where they stand within them. Then, and only then, can they begin to develop and implement strategies that attempt to alter and enhance their enrollment picture.

Defining your constituency

An institution must have an accurate picture of its current student population. Without such a profile, the institution will be unable to assess and respond to the demands of present students. This information can also be invaluable where prospective students are concerned by enabling the institution to develop and deliver new services when the demand exists.

One method of dealing with the market for educational services is to segment it (Gorman, 1974; Kelly, 1982), that is, divide the total market into a number of specific, homogeneous segments. According to Topor:

> Target audiences can be segmented:
>
> - demographically (e.g., age, sex, education, family life cycle);
> - geographically (e.g., southeastern county area, rural, north side of town); and
> - by a variety of characteristics called psychographics (e.g., personality, life style, usage patterns, risk factors, benefits sought). (1983, p. 48)

Once this has been accomplished, you can approach each segment individually with a tailored marketing mix. According to Litten (1980), such a process leads to efficient communication and a streamlined delivery of services, producing a better return on investment.

Whereas market segmentation involves adjusting the marketing approach to fit the target markets, product differentiation requires the building of "differential advantages into the offering and accentuating those peculiar advantages already existing through promotion" (Gorman, 1974, p. 244). According to Litten (1980), "A position is sought for a given institution in which it can provide either a relatively unique set of services or help serve a relatively large clientele that is not sufficiently served by other institutions" (p. 44). Wolf (1973) concurs and indicates that an institution competes "by offering superior alternatives or [it] carves out a particular niche from the total market and develops a program that better matches the needs of a specialized or fringe segment" (p. 3).

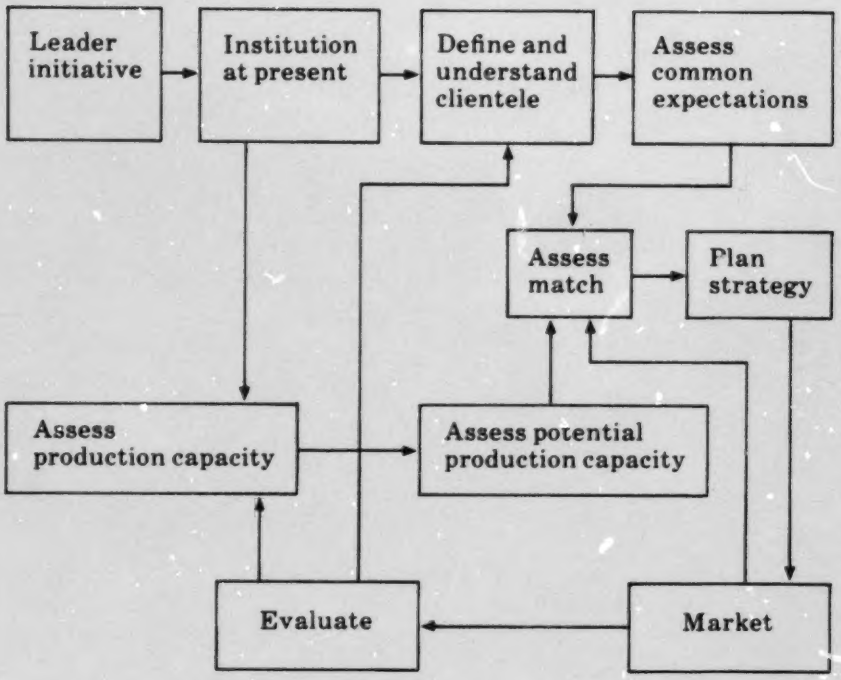
One hope for institutions of higher education in the upcoming period of educational retrenchment is the market of nontraditional students, particularly adult students (Bryant, 1980; Gaither, 1979). Johnson (1979) points out that "colleges and universities cannot continue being all things to all people but will have to be all things to some people" (p. 2).

Of the two methods of responding to lessening demand--stimulating demand or reducing supply--it appears to be much more advantageous to undertake the first approach. One danger, however, is that various student groups may pressure an institution to develop and implement justifiable but expensive services (Davis, 1980). Ihlanfeldt (1978) points out, however, that while an institution need not respond to every demand in the marketplace, it should at least be aware of the demands so that it can make informed decisions.

In some cases, an institution may have no alternative but to close. A study conducted by the Conference of Small Private Colleges ("Inflation," 1979) indicates that as many as 300, or approximately one-third of all small private colleges, may be defunct by the year 2000. The Carnegie Foundation for the Advancement of Teaching (Mackey, 1980) estimates that 10 percent of all institutions will close in the next 10 years. The decision to reduce supply (to close the institution) should not be met with despair. Such a move "does not represent failure and should not reflect discredit upon anyone. Rather, it signifies that an earlier challenge was met and an important task has been completed" (Crossland, 1980, p. 7). In other words, the demand that the institution was established to meet no longer exists.

While "facing up to going down" (as Crossland puts it) is highly commendable, we believe that a good marketing strategy can all but guarantee that your institution won't find itself in that difficult position.

Decision Model for Marketing



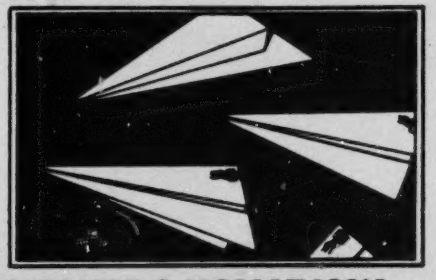
(Uehling, 1980, p. 134)

An Example of a Marketing Ad

Is Your Marketing Working?

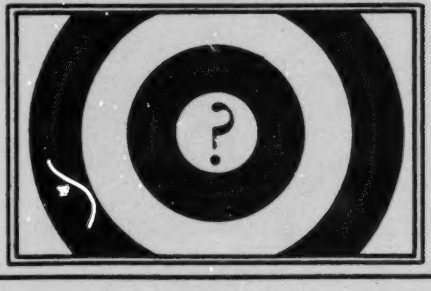
HOW EFFECTIVE IS YOUR MAILING LIST?

When you do a mailing, can you track the responses and determine which lists worked and which didn't? Can you determine which ads and which publicity releases generated responses? Do you know which inquiries became attendees, or how to stop sending out duplicate mailings?



WHAT DO YOU KNOW ABOUT YOUR TARGET MARKET?

Do you know the demographics of your current students ...your target students? Do you know the needs of your marketplace...the problems, the strengths of your school? Do you know your competition? Have you determined the reasons why your school is unique and a better choice than the competition?



WHAT DO YOU THINK ABOUT YOUR PRINTED MATERIAL?

Does it have a consistent look and quality or does the quality vary up and down the scale with every piece a new adventure in design? Do you have standard type and style guidelines...standard brochure sizes that take advantage of paper stocks? Do you have any idea whether textured paper is more effective than smooth ...lots of type versus little, lots of artwork, pictures of the staff...?

THESE ARE A FEW OF THE QUESTIONS we answered for The University of Southern California's College of Continuing Education. In less than a year the results have been dramatic, with growth in every area of the College.

CROFT COMMUNICATIONS CORPORATION can design a marketing plan for your school—credit, non-credit, adult, traditional and non-traditional education. We'll bring cost-effectiveness into your existing system, or build you an advertising and promotional system from the ground up.

Give us a call or drop a line with some specific questions. We're ready to work with you nation-wide.

CROFT COMMUNICATIONS CORPORATION

8352 W. BEVERLY BLVD.
LOS ANGELES, CA 90048
(213) 657-0592

3. COMMUNICATING THE RESULTS: THE CATALOG

Once the institution's image has been clarified and its constituency defined, market research must be translated into an effective marketing strategy. In "Defog with Research," Ed Meek and Gerald Skelly suggest that "the best measure of good market research is whether the facts collected can be applied" (1982, p. 23). Such direct implementation has particular import for institutions that are operating on a restricted budget and would benefit from a relatively quick return on investment.

Lenning and Cooper (1978) suggest the development of a comprehensive information system that consists of the following steps:

1. determine the target population(s);
2. analyze their information needs;
3. evaluate existing information programs;
4. plan the various components of the system;
5. develop the components;
6. implement the system;
7. evaluate and modify the system.

Because marketing efforts among many colleges and universities tend to be fragmented when it comes to promotional publications, it is imperative that there be at least one publication that draws together the basic information. In most cases, it is the catalog. Unfortunately, the image it presents is not always an accurate one. The Carnegie Council on Policy Studies in Higher Education (1979) calls the catalog "the best known and most maligned advertisement of all" (p. 33). Crossland (1980) comments that the next decade may bring with it "survival of the slickest, if not the fittest" (p. 3). And he goes on to suggest that one should "ignore college catalogs; they are fictional advertising not regulated by the Federal Trade Commission!" (p. 6).

Regulation of the catalog

While college catalogs are not regulated by the Federal Trade Commission or any other federal agency, an institution is not completely free in the development of its catalog. When Congress passed the Education Amendments of 1976, a section on "Student Consumer Information" was

included. All postsecondary institutions taking part in federal financial aid programs are required to disseminate certain information to student consumers or risk losing this aid (see p. 20). In addition, the amendments state that the information "shall be produced and be made readily available, through appropriate publications and mailings, to all current students and to any prospective student upon request" (quoted by Lenning & Cooper, 1978, p. 43). The amendments do not require the information to be in the catalog but that seems the logical place for it. Since these are only minimum requirements, the House Education Committee expressed its hopes that institutions would choose to exceed them.

At the same time, there has been a move to recognize the rights of students as consumers. Davis (1980) has gone so far as to dub the students of the 1980s "calculating consumers." In 1974, the Federal Interagency Committee on Education created a subcommittee to study the issues confronting the student as consumer. The subcommittee recognized that:

> The student is the primary consumer of educational services. As a result of educational inexperience, and as a result of the expensive and intangible nature of the service he is purchasing, and in the light of the potential for consumer abuse, and "future service" contracts used by most schools, the educational consumer not only has responsibilities, but has important consumer rights. (quoted by Stein, 1980, p. 9)

To avoid violating any of these rights, catalog editors should keep up to date on legislation and regulations affecting all college promotional and informational materials, not just the catalog. The Federal Interagency Committee on Education has provided help by publishing a booklet called Keeping Your School or College Catalog in Compliance with Federal Laws and Regulations. Last updated in 1983, this brief booklet may sometimes be found at libraries that serve as federal depositories.

Unfortunately, neither the original 1978 version nor the updated one is now obtainable from the U.S. Government Printing Office. We would therefore like to give a thumbnail sketch of the document. Although the following comes from the 1978 version, it is unlikely that drastic changes have occurred over the past six years. Be cautious, however, and take the following rules only as an indication of

the kinds of things the federal government may be concerned with.

The stipulations of several federal agencies are covered in the 1978 booklet (p. viii). In particular:

•The Veterans Administration requires that "Schools and colleges seeking approval for veterans benefits must file two copies of their basic catalog with the State approving agency. The catalog must bear official certification as to truth and accuracy in content and policy. It must disclose institutional policies on student admissions, academic programs, and course load, among others. Written information must be furnished to prospective students describing costs of attendance and available financial assistance. Descriptions of policies concerning refunds, selection of aid recipients, and course completion requirements must also be included. Institutions must employ fulltime counselors to advise students on financial matters."

•The Office of Civil Rights specifies that "An official notice must be published for prospective students or employees disclaiming discrimination on the basis of sex or physical handicap in educational or institutional activities."

•The Family Educational Rights and Privacy Act (FERPA) of 1974 stipulates that "Annual notice must be given to students or parents concerning their rights to inspect student records."

•The Office of Education notes that "Student Consumer information on financial and academic requirements must be published. Fulltime counselors must be available for students."

•The Department of Justice specifies that "Institutions approved for attendance by nonimmigrant alien students must publish public notices to that effect as stipulated by the Immigration and Naturalization Service."

•The Postal Service requires that "Special identification must be shown in specified locations on materials to be mailed at second-class and third-class bulk rates or with controlled circulation privileges."

•Finally, the Internal Revenue Service requires that "Private institutions seeking to retain tax exempt status must publish a statement concerning their racially nondiscriminatory policies toward students."

Even with material such as this--however well updated--it is all too easy to violate regulations; this could prove costly in terms of time, legal expenses, and penalties. The law is a fickle thing. It is subject to change even while the applicable ink is drying on the page of the Federal Register. In addition, there may be state laws and regulations that lurk in the dark recesses of legal tomes. Talking to your institution's legal counsel about matters of concern before pen hits paper can be a wise move.

Indeed, in recent years, a number of lawsuits have been filed by disgruntled education consumers who complained that their contract with the institution (that is, the catalog) had been violated in some manner (Carnegie Council, 1979). According to Mackey (1980), most of these suits have been unsuccessful because such allegations are difficult, if not impossible, to prove.

A study of a sampling of college catalogs (Bender, 1975) found at least one violation in each catalog and as many as eight in some. Infractions included false claims to accreditation; misrepresentation of the institution, faculty, facilities, or services; and unclear statements relating to admissions and enrollment.

Stark (cited in Mackey, 1980) predicts that higher education will come under increasingly tighter regulations. Such regulations may relate to truth-in-advertising laws, refunds to students for insufficient services, warranty periods on education, and perhaps even faculty malpractice insurance. Ihlanfeldt (1980) suggests that we are moving away from an era of caveat emptor and into one of caveat venditor.

The importance of good information

An institution cannot be everything to everyone. Once target populations have been determined, a college or university should not begin producing specific promotional material at the expense of general informational materials (Lenning & Cooper, 1978). There are needs and interests that cut across all groups, however, and an institution would do well to draw together in one publication as much of this information as possible.

Lenning and Cooper point out that "information provided to students by most postsecondary institutions is often

incomplete, insufficiently detailed, not clearly presented, or presented at the wrong time" (p. 5). Without sufficient information, prospective students will be unable to make informed decisions. And when decisions are grounded in inadequate information, they can result in high attrition rates (Meek & Skelly, 1982) and a concomitant increase in the recruiting cost per retained student. That lack of information is the reason cited most often by adult students who elect not to continue their education. Factors such as effective communication may therefore be critical to any institution that draws heavily upon this particular subgroup.

Market research, then, coupled with institutional planning, not only gives publications people a saleable product but also helps them observe a journalistic commandment: Know thy audience. It does not, however, answer two critical questions: What, exactly, should be included in the catalog and how can this material best be presented?

From the Higher Education Amendments of 1976

All postsecondary institutions taking part in federal programs must provide this information.

1. Information describing all financial aid programs based on need available to students at the institution, including application procedures and forms, eligibility requirements, and criteria used in selecting recipients and determining award amounts.

2. Information about student rights and responsibilities in each federal financial aid program, including eligibility criteria, criteria for continuing receipt and reinstatement of aid, manner and frequency of payments, terms of and sample repayment schedules for loans, and conditions and terms of employment provided as part of student aid.

3. Information describing the institution's academic programs, including descriptions of available programs, faculty, and instructional and other physical facilities.

4. Information describing educational costs, including tuition and fees, books and supplies, special costs of programs in which a student is interested, and estimates of typical room, board, and transportation costs of different living arrangements.

5. Information describing student retention, including the institutional enrollment pattern and a description of the types of students included in and excluded from the sample.

6. Program completion numbers and percentages, separately by program, where such information is available.

7. Information describing institutional refund policy.

8. Information about who to contact for further information, including their titles and how they may be contacted.

(quoted by Lenning & Cooper, 1978, p. 43)

4. WHAT SHOULD BE INCLUDED IN THE CATALOG?

The answer to this question would seem straightforward enough: The catalog should contain all information necessary to promote the college to prospective students. Additionally, it should provide enrolled and prospective students with essential data about course offerings, financial aid, housing, and the like.

David Chapman (1980) sees three dimensions to the issue of information. The content should be "relevant, accurate, and complete." The format should be "attractive, appealing, and effective in communicating the message." And the process of assembling the information "should be a systematic [one] that emphasizes broad participation" (p.120).

Life should be so simple. As Arden and Whalen (1965) point out, the "what" question is not so easily answered. In addition to the possibilities for legal trouble already noted, there's the problem of internal politics:

> [E]veryone who can impose his views tries to twist the catalog to serve his own purpose.
>
> The business manager wants to make sure that the residence qualifications and financial statement are loophole proof to satisfy any lawyer, even though high school students may be thoroughly baffled by the jargon. The faculty member wants to be sure the catalog lists his name, all his degrees and the institutions which granted them and the year in which they were granted, the year he joined the staff, and all his academic titles. The dean or department head insists on listing courses which have not been offered for a decade. The dean of men thinks it imperative to restate the school's regulations on alcoholic beverages, parking and late hours. And so on through the college hierarchy. (pp. 32-33)

"Informational logistics" pose another serious distraction (Arden & Whalen, 1965, p. 34). The catalog, after all, isn't the only piece of informational literature put out by the institution. There are promotional viewbooks and handbooks and brochures and flyers. More questions therefore emerge: What information belongs in which publication? What differentiates redundancy from legitimate repetition in two or more publications?

While these problems are substantial, they aren't insurmountable. Political intrigues can be largely prevented if publications people can enlist the help of top management. By insisting on a functional catalog, the powers-that-be can open the door to the production of an informational centerpiece aimed at the needs of prospective and current students. Material not relevant to this goal can be left to other publications.

Law and government may present a more serious difficulty. If, for instance, the catalog constitutes a contract, its writers must insure that its statements represent unalloyed truth ("Communicate Through Catalogs," 1977). If statements on nondiscrimination are required, they should be presented in a way that's understandable to readers, not in the baffling legal language so often encountered in such publications.

Planning and research revisited

The problem of informational logistics has no simple answer. Top management can help by allowing publications staff members to conduct their own research, analysis, and planning. Lenning and Cooper (1978), for instance, suggest that "an analysis of the entire information system . . . can be useful" (p. 30).

Knowing how the institution has proceeded to date, however, is only a first step in developing a sensible approach to communicating with prospective and enrolled students. Next, the publications staff must find out what particular types of information are held especially important by the institution's overall clientele as well as by particular subpopulations (Stark, 1977).

Stark outlines an approach to obtain such data. Both prospective and enrolled students should be asked to rate the following points of information in terms of perceived importance:

- costs of attending;
- financial aid;
- instructional ratings, style, class size;
- advising and other support services;
- programs, majors, credit rules;
- social, living, and environment;
- placement data, outcomes;

- what students are like;
- attrition rate and reasons.

Data should also be garnered to answer two other questions: Which points of information are known to affect the decisions of prospective and enrolled students? How available is each point of information?

After such data are collected, compiled, and analyzed, Stark notes, a publications plan can be developed. Those informational items of paramount interest can then be put in the catalog. Subordinate information and information geared toward specific target groups can be included in other publications.

Arden and Whalen (1965) suggest that the publications plan should be formal in character. They argue that communications objectives and informational priorities must be articulated in detail if a cohesive communications program is to emerge and persist.

The most important point to remember is that the publications approach must be tied to the particular time and place of the institution. As a result, there can be no ideal catalog, only the best catalog for a given set of circumstances (Buck, 1982).

The "what" question: An answer of sorts

We obviously can't give a definitive answer as to what should be included in the catalog. We can, however, offer some guidelines, based on recent research.

Arden and Whalen (1965) offer such a list, prefacing it with an all-too-familiar caveat:

> Minimum content of the catalog is hard to formalize because of the individuality of each institution. We can safely say, however, that the superior college or university catalog will contain all or most of the following elements:
>
> Second-class mailing information
> Table of contents
> Calendar
> Academic information
> Historical sketch

Location of school
Accreditation
Admission requirements
Degrees offered
Expenses
Financial aid
Housing
Libraries and laboratories
Academic requirements
Student welfare and services
Student life and activities
Description of courses
Trustees
Officers of administration and instruction
Index. (pp. 35-36)

Stark (1977) suggests the following items which include some that overlap Arden and Whalen's:

- instructional ratings, style, class size;
- advising and other support activities;
- programs, majors, credit rules;
- social, living, environment;
- placement data, outcomes. (p. 168)

Additional information on what should be included in the catalog comes from two national projects on improving information for students. Both were sponsored by the Fund for the Improvement of Postsecondary Education (FIPSE). The National Task Force on Better Information for Student Choice was active from 1975 through 1977. Its goal was to assist institutions in their production of a consumer-oriented catalog, or "prospectus" as the task force called it. The second project, which continued the activities of the task force for three additional years, was the Center for Helping Organizations Improve Choice in Education (Project CHOICE), based in the School of Education at The University of Michigan (Chapman, 1980).

Barat College in Illinois was one of the institutions that served as the basis for the development of a model prospectus. After the Barat prospectus was developed, the college involved faculty and students in a review to assess its accuracy. In addition, an external team was brought in for the same purpose (Carnegie Council, 1979). The table of contents of this publication (see p. 28) indicates that the prospectus covers a broad range of topics--virtually everything a prospective student would want to know when considering the college.

The Carnegie Council on Policy Studies in Higher Education lists the types of data presented in each model prospectus:

- data on the regional availability of jobs by career field;
- educational cost projections;
- student retention and attrition rates;
- types of students who are most successful at the institution;
- student and faculty perceptions of institutional quality;
- nature of faculty-student interactions;
- environment of the campus as perceived through various eyes; and
- relationship between the educational experience of alumni and job advancement.

In a related project the National Center for Higher Education Management Systems (NCHEMS) surveyed over 3,000 college students to determine the informational needs of prospective students (Lenning & Cooper, 1978). The results indicated that all groups wanted information on institutional policies and services, including basis of admission, transfer credit, financial aid, housing, instruction, extracurricular functions, and student activities. Information considered somewhat less important included student-body characteristics, attrition, and social impact of the institution.

An alternative: The prospectus

Some authorities would probably argue with a number of these elements. For example, Foster (1973) contends that college catalogs should be pared to serve a single function. "Traditionally," he notes, "the role of the . . . catalog has been two-fold: a source of detailed course listings and information and a promotional piece to attract prospective students. Now, with escalating costs, this two-fold role of the catalog may not be practical" (p. 7). It might be better, he concludes, to produce a small catalog of core information touching the interests of all students. Viewbooks and handbooks could then address the concerns of prospective students and the special concerns of specific subpopulations of enrolled students.

Others echo these sentiments. Some critics note that catalogs have too often become omnibus publications. In trying to become everything to everyone, the catalog has become little to anyone.

In addition, the competition for students has vastly increased. This has prompted institutions to cast their promotional net wider and has made the cost an important factor in deciding what role the catalog should play. Instead of sending the catalog to all interested prospective students, more and more institutions are finding it less expensive--and more effective--to develop a series of publications. These may start with a "search piece," an inexpensive flyer used to mail to thousands of names secured from the College Board or the American College Testing Service. Prospects who respond by asking for more information are then sent a prospectus (or viewbook as it is alternately called). This publication, often from 16 to 32 pages in length, covers not only the academic program and admissions requirements but important information about student life. Many institutions are now restricting the catalog to students who actually apply or, often, to those who accept the institution's offer of admission.

In the discussions that follow, we are assuming that the catalog does play an important role in recruitment. This is the case at many schools, colleges, and universities, even those that use flyers, brochures, and a prospectus. They continue to send the catalog to their best prospects or in response to the specific request, "Please send me a copy of your catalog."

For institutions that do expect their catalogs to recruit students, Charles Aldrich ("Communicate Through Catalogs," 1977) suggests a novel approach--a marriage of promotional and informational material. His institution's catalog begins as a mini-viewbook aimed at prospective students. The remainder of the catalog is devoted to the critical informational needs of enrolled students. This approach seems especially appropriate for community colleges and small liberal arts colleges. With publications staffing often scant in these institutions and with dollars generally limited, the dual-purpose catalog saves both money and time.

This isn't to say, however, that such a catalog can serve as the be-all-and-end-all of these institutions' client-centered literature. There is still a rightful place for student handbooks, financial aid handbooks, and brochures geared to the unique interests of various subpopulations.

The point is that the catalog can serve as the cornerstone. Other publications can then act as supplements in a logically structured communications program.

Table of Contents from the Barat College Prospectus

Introduction	Page
What Is a Prospectus? A new, experimental way of presenting the complete and accurate information you need to choose a college.	2
Key Facts at a Glance Twenty-four pieces of information about Barat.	3
A Tradition of Educating Women A short history of the college. After 176 years, Madeleine Sophie Barat's concept of humanizing education still makes sense for contemporary women.	4
How Barat Sees Itself An interview with the President: "Years ago, some students were sent here for social prestige; now people make their own choice to come, for an education."	5

Academic Life at Barat	Page
How the Curriculum Works "largely elective....all work planned on an individual basis with the help of an advisor."	6
Options for Students ...on campus, in Chicago, and abroad, plus information on independent study, developing skills, planning a career, and other matters.	7
Patterns of Study Course offerings, class size, teaching styles, work load, and advisement, and what students say about them.	8
Thumbnail Sketches Statistical and impressionistic views of 18 departments and the majors they offer.	11
Who Teaches at Barat? "The college employs and promotes teachers primarily on the basis of their demonstrated effectiveness in teaching."	12
How Good Is the Library? In an interview, the librarian describes its strengths and weaknesses.	13
A Climate for Learning Lectures, concerts, and plays; campus and Chicago-area resources described and evaluated.	14

Student Life at Barat	Page
Who Goes to Barat and Why? Barat students are profiled, the reasons they give for attendance listed.	15
What Happens After Enrollment? Rates of academic success and failure; people who leave Barat; jobs and graduate school for the class of '75.	16
What Barat Students Think of Their College Nine main aspects of Barat evaluated by students, plus best and least-liked features.	17
Services for Students Health, counseling, career planning, dorm life, commuting, the cafeteria, child care, student organizations, religious life, crime and security.	17
Activities, Social Life, and Sports Things students do in their spare time, on campus and off.	20
Experiences of Different Students Short sketches about freshmen and seniors, transfer students, black students, and returning community women.	22

About the Institution	Page
What the Accreditors Said About Barat Excerpts from a visiting team's evaluation report lay out the college's stronger and weaker points.	24
How Much Does It Cost? More than it says in the catalog; costs compared and placed in context.	26
Facts About Financial Assistance People from every income level attend Barat; in question-and-answer format, how they meet college costs is explained in detail.	27
How To Get Into Barat Admissions services, application procedures, and desired qualifications described.	31
For Your Information Fiscal and other disclosures. How truthful is this *Prospectus*?	33

(Carnegie Council on Policy Studies in Higher Education, 1979, pp. 38-39)

BEST COPY AVAILABLE

5. PRESENTING THE MATERIAL

Once an institution has decided what should be included in the catalog, it must then determine how the material should be presented. While people in the field may know the answer to this question intuitively (Buck, 1982), they seem largely unable to articulate it. Most articles on the topic deal with fragments of the problem, be it writing style, graphic design, photography, or the like. While this information is useful, what's missing is the whole picture. It reminds us of the philosopher who dissected a butterfly to find out why it was so beautiful.

Perhaps Heidi and Robin Rickabaugh come closest to capturing the essence of the approach editors should take. The work of these two designers was highlighted in Ann Granning Bennett's article in CASE Currents, "Designing Minds." The Rickabaughs base their work on a central concept to which all other elements of the product are tied. "Our work is highly conceptual," they say. "A lot of design work is not. It is good design but has no concept" (1982, p. 21).

The Rickabaughs believe that a central concept or theme is the sine qua non of a good publication. But how does an institution find such a theme? The answer sounds a familiar note. Know your audience and understand your institution's self-image, its purposes, and its goals. Find a thread that ties these factors together. Let your design evolve from this awareness.

Concept or graphic unity, however, is only one of three factors needed to produce a well-designed catalog. Good design and execution are essential. "The three put together," say the Rickabaughs, "the concept, the design, the execution--equal communication" (p. 19). The result is a personal, individual piece of work that projects an institutional identity rather than the "me too" feeling so prevalent among college and university publications today.

The "personal touch" seems to be a watchword among today's publications people. Barcy Condon Fox ("Communicate Through Catalogs," 1977), for instance, points out that intensive market research is the necessary first step in developing a catalog or other publication that communicates effectively with the intended audience. "Before you sit down to write copy or to think about layout," Fox advises, "know who you are talking to and what message you want them to get" (p. 16).

Patricia Alberger, describing several innovative recruitment publications in a CASE Currents article, "Stalking the Elusive Student," quotes a staff person at Corning Community College in Corning, New York:

> Corning Community College said good-by to the impersonal catalog of the past and introduced a personal, "you" approach in its new "Academic Guidebook 1979-80." The 128-page publication shows slices of campus life with large, action photos. From the headlines to the course descriptions, the personal touch prevails. "Helpful Information for Our Different Types of Students," reads a typical head. Descriptions of academic programs recognize the student's practical concerns: They tell what kinds of jobs students can prepare for and what kinds of jobs graduates have found with that preparation. As the Guidebook says: "Usefulness has been the prime consideration for including material. We have tried to make the Academic Guidebook a simple, accurate, and practical guide to your academic success." (p. 13)

Pieces and parts

Usefulness and effectiveness depend, in part, on the manner in which the information is presented visually. To this end, then, this section will deal with those design elements that can make a good catalog better.

First, the catalog should be printed on good quality paper, perhaps even colored paper or glossy stock, if the budget permits. Samples are available from printers and paper companies. The use of two colors in a printed piece should be carefully scrutinized. It's expensive and "is often the easy way out of a problem that should be solved by better designing" (Burke, 1972, p. 69). (For more on cutting costs, see "A View from the Trenches on Retrenchment," below.)

"White space," according to Wales (1976), "is just as important--and in some cases more important--than a piece of artwork or a story" (p. 44). Lenning and Cooper (1978) believe that white space is desirable because people just don't like to read. White space should be "balanced" by photographs and text. (See p. 32 for an example of this.)

Choice of a good typeface is vitally important. Many books have been written on typography (see, for instance, Craig, 1980). One challenge is to select a typeface that is readable and attractive. Pay attention to the number of characters per inch and the kerning (space between letters) of the type. Because so much text is involved, you can save pages--and money--by selecting a face with a relatively high character count and by having the type set "tight."

Headlines should be larger and bolder than the body type to break up a page (Wales, 1976).

The front cover of the catalog should be "uncluttered but attention getting," according to Lenning and Cooper (1978, p. 35). In addition, it should project an institutional image. (See p. 33 for an example of an effective catalog cover.)

Discussing publications redesign, Arden and Whalen (1978) note: "To ask the editor to come up with a completely different formula every year is to invite mediocrity" (p. 22). They believe that the catalog should be completely redesigned every five or six years with a new cover design every few years. The authors note that although the editor and staff may get tired of using the same format and cover, the catalog reaches new readers every year and to them it is a fresh publication.

Arden and Whalen suggest surveying the catalogs of other colleges and universities for new ideas but warn that the formula for producing the catalog is a well-established one that not many institutions are willing to vary. They believe that "not more than two dozen institutions in the country seem to contribute anything new or revolutionary in the catalog field" (p. 52).

The suggestions given above are not meant to be followed slavishly, nor does strict adherence guarantee a successful publication. Much depends on a cogent and carefully orchestrated narrative, which serves as the lifeblood of the catalog, and on photographs and captions that add information and further the central theme.

Pulling a Page

La 321-322 (121-122) Latin Poetry
Extensive readings of selected authors of Latin poetry.
Prerequisite: La 221-222. *3 semester hours*

La 323-324 (123-124) Latin Prose
Extensive readings of selected Latin prose authors.
Prerequisite: La 221-222. *3 semester hours*

La 339 (139) Augustine's *Libri Confessionum*
Study of both the Latinity of Augustine and the philosophical implications of the *Libri Confessionum*.
3 semester hours

La 342 (142) The Philosophy of Seneca
A study of Roman Stoicism through the works of Seneca, especially the *Epistulae Morales*.
3 semester hours

La 344 (144) Roman Comedy
Study of the plays of Plautus and Terence, in the original and in translation, with emphasis on the dramatic and theatrical aspects of the plays.
3 semester hours

La 346 (146) Vergil
Study of *Aeneid 7-12, Eclogues*, and *Georgics*.
3 semester hours

Department of
History

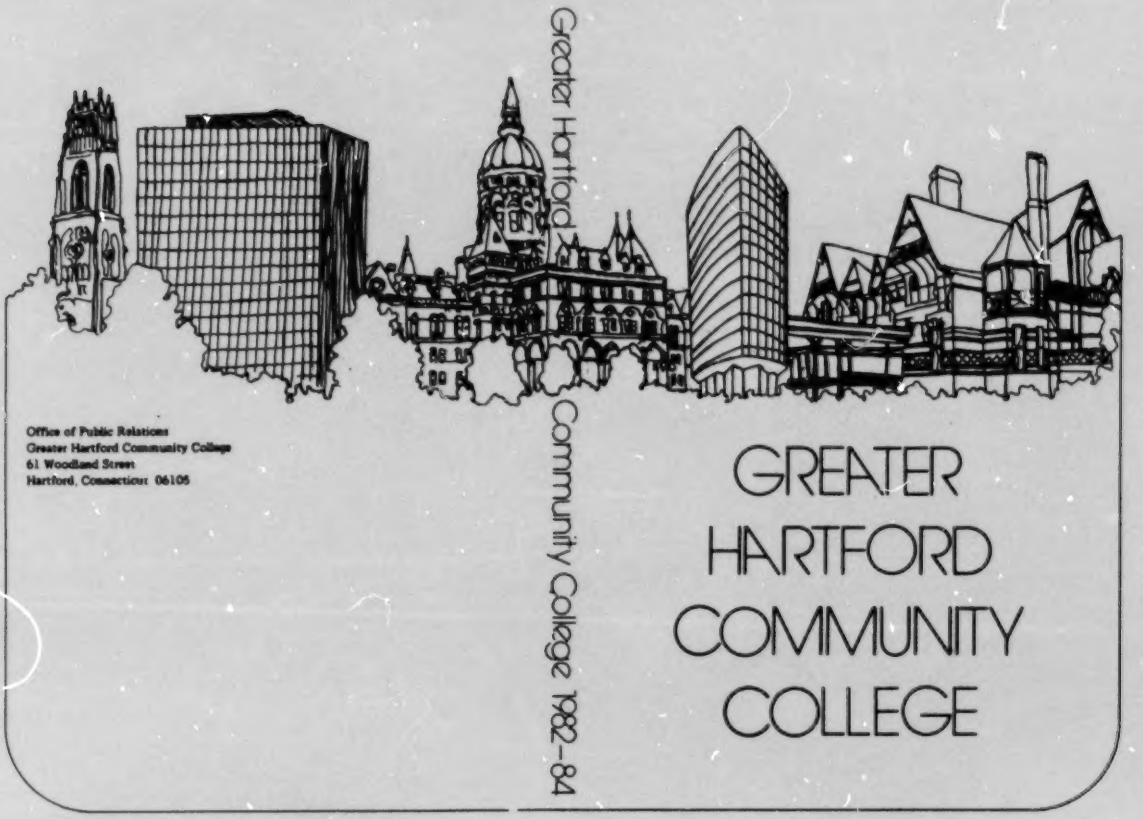
Professors: Buczek, M. McCarthy
Associate Professor: DeAngelis *(Chair)*
Assistant Professors: Abbott, Baehr, Costello, Davis, Kazura, J. Murphy, Petry

The Department of History introduces students to the richness and complexity of the human experience. The discipline of history trains students to think historically; to research, analyze and deal critically with evidence. To the historian, factual information is never an end in itself, but a means to understanding that our own times are what they are because of the past. Those who major or minor in history receive a broad preparation for entrance into graduate school and the traditional professions of law, government, foreign service, journalism, business, and teaching. The department participates in interdisciplinary programs with other departments in the Latin American and Caribbean Studies minor, the American Studies Program, the International Studies concentration, and the University Honors Program. Students who attain high standards of scholarship are sponsored for membership in Phi Alpha Theta, the international honor society in history and participate in the special programs under its auspices.

For the B.A. degree in history, the major must complete at least 24 upper division credits in history courses bearing three-digit numbers. A major is expected to select courses in every field of history, and must complete six credits of upper division level courses in American history and six credits of upper division European history. Students are required to work closely with their history advisor in planning their program.

This page from the catalog of Fairfield University (CT) draws together a number of desirable graphic elements including varied typeface, a judicious use of white space, effective headings, and a serviceable photograph.

Putting Your Best Face Forward



This catalog cover is "clean," easy-on-the-eye, and effective in its understated simplicity. Inasmuch as the college serves the depicted community, the cover exemplifies a unifying thematic element, or central concept. This concept is then repeated on the major section pages that appear throughout the catalog. The nature of this design bespeaks an institutional awareness, an awareness that the college is part of a much larger and dynamic whole.

Design by Deborah Petti

BEST COPY AVAILABLE

6. WRITING STYLE

"That is not what I meant at all.
That is not it, at all" . . . .
It is impossible to say just what I mean!

"The Love Song of J. Alfred Prufrock,"
lines 97-98, 104
T. S. Eliot

Prufrock's lament captures the feelings of almost everyone who has sat behind a typewriter--or word processor--for a living. Still, all writers, from novelists to those who pen more mundane copy, strive for perfection in their particular area of communications. Arden and Whalen (1978) bemoan the fact that although "graphic standards have risen dramatically during the past 30 years . . . the copy remains stodgy, legalistic, and dull, dull, dull" (p. 21).

Excellence is probably best expressed in one word: clarity. If the writer cannot convey his or her meaning to the reader, the effort is fruitless. The Publication Manual of the American Psychological Association (2nd ed., 1974) makes the point:

> Mastery of grammar rules is not enough for good communication; craftsmanship in the use of language is also necessary . . . . To achieve clarity, good writing must be precise in its words, free of ambiguity, orderly in its presentation of ideas, economical in expression, smooth in flow, and considerate of its readers. A successful writer invites readers to read, encourages them to continue, and makes their task agreeable by leading them from thought to thought in a manner that evolves from clear thinking and logical development. (p. 25)

Sad to say, many college publications fail to observe this advice. Instead, they're all too often pompous, boring, and much too difficult to read. How difficult? To answer that question, the authors of Catalogs Are for Students Too (American Association of Collegiate Registrars and Admissions Officers, 1958) analyzed 20 college catalogs. Using what's called the Flesch readability formula (it was developed by Rudolf Flesch), the authors derived an average reading ease score that falls in the "Very Difficult" range. They estimated that only about 5 percent of the

country's population could comfortably read material of this nature. While this study is somewhat dated, not much has changed. Moreover, there really is no excuse for this state of affairs among college publications. Reading assessment measures are readily available and easy to use.

The Gunning-Mueller Clear Writing Institute, Inc., Fog Index is one such measure ("Don't Be an Old Foggy," 1982). It involves only three steps to determine a text's difficulty in terms of the reader's years of education:

1. Find the average sentence length. Count the number of words in successive sentences. Stop when you've reached 100 words or slightly more. If the piece is long, take several such samples, evenly spaced throughout the text. Divide the total number of words in the sample by the number of sentences to derive the average sentence length.

2. Count the number of hard words per 100 words. Any word with three or more syllables is considered "hard," with the following exceptions: (a) capitalized words, (b) long words that are combinations of short words (like "bookkeeper" and "manpower"), and (c) verbs that are made into three syllables because of endings such as "ed," "es," and "ing." If you use more than one passage, compute the average for each.

3. Find the comprehension level. Add the average sentence length and the number of hard words. Multiply by 0.4. The total represents the number of years of education the reader needs to understand the text.

A formula for good writing

While a list of writing dos and don'ts won't convert a L'il Abner to a Hemingway, it can help catalog editors write better copy.

In the 1920s, Douglas Southall Freeman compiled a set of 20 rules for news writers that should prove helpful to catalog editors today. They were reprinted in CASE Currents in December 1977 and we list them on pp. 47-48.

Note that all of Freeman's rules work to achieve his first: Be clear. John Gaffney (1971) has some particularly telling words related to this rubric: "Why is it that some men and women, who, in addressing another, might say something

completely straightforward like 'Life would be much cheerier around here if you would talk more' produce, at a typewriter, something monstrous like 'Our living situation would be more viable if you would only verbalize more'? . . . Why can't Americans be content with writing plain English?" (p. 22).

If you find Freeman's rules too demanding and sometimes minimally important, remember Gaffney's last question instead. Keep in mind, too, that Freeman was actually pointing out--by way of particulars--the one sacrosanct rule for a good college catalog: It must be eminently readable if it's to succeed.

A study conducted by the College Entrance Examination Board (CEEB) and reported by Carol P. Halstead in CASE Currents ("Communicate Through Catalogs," 1977) showed the importance of clarity. In that investigation, students were asked to evaluate recruitment publications (including catalogs). Here are some comments on materials the students liked:

- The information is clear and concise. It gives you a feel for the college as well as the facts.
- The institution is frank and very forward with its information.
- Much consideration (research, evaluation, economy) seems to have been given to the materials.
- The fact that this university actively involves its students in its communications program makes college-bound students look more seriously at the institution.
- The materials are very attractive and thorough. They reflect an institution with concern for its students.
- The materials are straightforward. They don't try to kid anyone.

Note the key words that Halstead isolates from students' comments: clear . . . concise . . . facts . . . frank . . . actively involves its students . . . research . . . evaluation . . . attractive . . . thorough . . . don't try to kid anyone. Moreover, Halstead's analysis of the CEEB study also illuminates another important point in the development of the catalog--the need for market research. According to Halstead, a critical factor in developing the "ideal

catalog" is listening to your audience. Get feedback from your readers on the catalog's strengths and weaknesses. Then, make appropriate changes. The catalog is simply too important to deserve less than the full measure of attention. As Charles Aldrich observes in the same CASE Currents article, "The catalog must serve as the next best thing to a conversation with [an] admissions counselor or a visit to campus" ("Communicate Through Catalogs," 1977, p. 20).

It's all in your headings

The subject of section headings may seem relatively inconsequential in the grand scheme of catalog construction. In fact, though, headings are important. Notes Aldrich, good section headings, set in bold type, help divide the catalog logically and enable students to find what they're looking for ("Communicate Through Catalogs," 1977).

Lenning and Cooper (1978) point out, however, that both prospective and enrolled college students expect the catalog to be a dignified piece of work. Flippant chapter and section headings can help destroy that image and do a disservice to the institution in its quest to recruit and retain students.

On the other hand, there is no reason why editors must always be content with the weather-worn headings that populate most catalogs. A nontraditional heading, carefully articulated and appropriately placed, can add interest to the catalog without diminishing its dignified character.

Although Paul Desruisseaux focuses on periodicals in his 1980 CASE Currents article, "Headlines: Better than Sex?" some of his comments can be applied to catalog headings. Desruisseaux says, "Headlines are a publication's way of greeting its readers and grabbing their attention. A headline should have information, but it should not just sit there, perfunctorily factual. It should have style and charm; it should be catchy, fetching" (p. 38).

The use of the well-turned phrase can be especially appropriate for certain portions of the catalog. For instance, a "grabber" headline may work particularly well in the document's viewbook section. In the viewbook, section headings can more effectively "shock, startle, or surprise; inform or intrigue; confront or confound; propose or persuade; ask questions or provide answers." In this section, especially,

"A little headline can go a long way" in enticing readers and promoting the institution (Desruisseaux, 1980, p. 38).

Sexism in writing

As much as we may dislike it, sexism is still with us. Worse yet, it's reinforced by the language that we as writers sometimes use. Not that any of us consciously or blatantly advocate sexism. That's not the problem today. Instead, it's in the subtleties of language and in the things that we don't say that sexism can insinuate itself into readers' minds.

In "A No-Nonsense Approach to Non-Sexist Writing" (CASE Currents, July 1976), Eleanor J. Crandall offers some easy-to-follow advice. "The underlying principle of non-sexist language," she says, "is equal treatment. Remember that and you're almost home free." The principle, she adds, isn't hard to test. "After writing something about a woman, replace her name with that of a man. If it reads equally well, you've done it correctly. If it sounds silly or out of place, go back and try again" (p. 21).

We list below some guidelines for nonsexist writing given by Crandall, the American Psychological Association in its Publication Manual, and Prentice-Hall in its Guidelines on Sexism. We also include examples of sexist language, nonsexist alternatives, and some amplification of the rules:

- Don't feel you're wedded to the third person singular. It often requires a later referent that, by tradition, takes the masculine form.

Examples

Biased or Flawed	Unbiased
1a. The student is expected to file his plan of study by January 1st.	2a. Students are expected to file their plans of study by January 1st.
1b. The student is expected to file their plan of study by January 1st.	2b. As a student, you are expected to file your plan of study by January 1st.

2c. The student is expected to file his or her plan of study by January 1st.

Note that the unbiased sentences use the third person plural, the second person, or "his or her." Employ any of these forms, or even the first person singular or plural when appropriate, to avoid difficulties. Try switching from one form to another, as the context and common sense dictate. Don't be afraid to use "he or she" and its variants as long as you don't overdo it. If you use "s/he," "(s)he," and the like, do so sparingly. Such contrivances call attention to themselves and distract your readers from content. The generic third person, "one," may also help out occasionally. But using "one" too often can sound somewhat pretentious.

- Don't use a masculine word when referring to our species. Be more precise.

Examples

Biased	Unbiased
1a. Man has long sought to better his condition through education.	2a. Humans have long sought to better their condition through education.
	2b. We as a species have long sought to better our condition through education.

Remember that the word "man" covers slightly less than half the territory. Use "humans," "humanity," "people," "persons," "human species," or "humanity." Alternately, use the word "we," as in example 2b.

- Use nonsexist equivalents for common words that are sexually biased.

Examples

Biased	Unbiased
1. The college maintains a full crew of firemen and policemen.	2. The college maintains a full crew of firefighters and law enforcement officers.
3. The poetess Emily Dickinson will be among the writers studied in this course.	4. The poet Emily Dickinson will be among the writers studied in this course.

There are nonsexist equivalents for nearly every biased word--for example, mailman/letter carrier, insurance man/insurance agent, foreman/supervisor, stewardess/flight attendant. The word "freshman," however, can present a problem. You can use "first-year student" but accuracy may on many occasions call for the other.

You can back into sexism as well as rush in headlong, as example 3 above demonstrates. Using the word "poetess" implies that all poets are men. Don't use terms like "aviatrix," "woman doctor," or "woman professor." It's a way of saying that these professions are for men. Similarly, don't say "male secretary."

- Don't imply that women are auxiliaries in the affairs of humankind.

Examples

Biased	Unbiased
1. Most professors live near the campus with their wives and children.	2. Most professors live near the campus with their spouses and children.
3. The new scientific technique was developed by a woman on our faculty, Dr. Jane Doe.	4. The new scientific technique was developed by a member of our faculty, Dr. Jane Doe.

Don't treat women as though they just came along for the ride, as in example 1. Don't ignore women and their accomplishments or make their contributions sound extraordinary

(example 3). Sexist writing can be as much a sin of omission as of commission.

•Don't pigeonhole women--or men--into traditional roles.

Examples

Biased	Unbiased
1. As a child, Dr. Helen Smith of our physical education department was a tomboy; sports not dolls were her main interest.	2. As a child, Dr. Helen Smith of our physical education department was actively interested in sports.
3. The student-teacher must be sure her lesson plans are done well in advance of the day she is to teach the material.	4. The student-teacher should prepare a lesson plan well in advance of the day the material is to be taught.

Don't present women and men in stereotyped roles. Example 1 suggests that Dr. Smith was an oddity because of her interest in sports. Example 2 puts women in a more positive and a more accurate nonsexist light.

Example 3 implies that only women are teachers. (Professors, of course, are men.) Restructure any sentence that commits this kind of sin.

•Strive constantly for equal treatment.

Examples

Biased	Unbiased
1. John Jones and Mary Smith work in the admissions office. Jones has been there for three years, Ms. Smith for five.	2. John Jones and Mary Smith work in the admissions office. Jones has been there for three years, Smith for five.
3. The men and ladies of the registrar's office would be happy to help you with any problems you have in filling out the form.	4. The men and women of the registrar's office would be happy to help you with any problems you have in filling out the form.

Seek balance when referring to the sexes. If you refer to a man by his last name, for example, employ the same format for a woman. In example 1, don't use "Ms. Smith" for the second reference unless you also use "Mr. Jones." Example 2 shows a similar solution.

Example 3 shows another failure to use parallel forms. When using terms for both genders, use men/women, man/woman, male/female, boys/girls, gentlemen/ladies, and so forth.

Crandall includes a quote from a McGraw-Hill booklet that might well serve as a succinct guideline for avoiding sexism in writing (and that could also be applied to ageism and racism): "[Individuals] should be treated primarily as people, and not primarily as members of opposite sexes. Their shared humanity and common attributes should be stressed--not their gender difference. [No one] should be stereotyped or arbitrarily assigned to a leading or secondary role" (p. 21).

A word of warning: eliminating sexist language from an institution's publications is one thing; getting faculty and administration to accept nonsexist writing is another. Crandall approached the matter this way. First, she carefully laid out a plan to eliminate as much sexism from the university's catalog as was reasonable and "legal." (Changes in course titles, she points out, cannot be made without formal action of faculty committees.) She then presented the plan to all academic deans.

The results? Says Crandall: "Many suggestions were accepted with little opposition. I think my most persuasive argument was this: By eliminating the sexist language in our major publications we would be showing our good faith efforts to treat everyone equally. We would be doing something concrete in the area of affirmative action" (p. 20).

For more about eliminating sexism in writing, we recommend the following books and pamphlets:

Guidelines for Bias-Free Publishing and Guidelines for Equal Treatment of the Sexes in McGraw-Hill Book Company Publications. These two booklets are available from McGraw-Hill Book Company Distribution Center, Princeton Road, Hightstown, NJ 08520. The first costs $2, the second is free.

Guidelines for Creating Positive Sexual and Racial Images in Educational Materials. Single copies are free from

the School Division, Macmillan Publishing Co., 866 Third Avenue, New York, NY 10022.

The Handbook of Nonsexist Writing, by C. Miller and K. Swift, 1980. Distributed by Lippincott & Crowell in New York, NY.

The New York Times Manual of Style and Usage, edited by Lewis Jordan. Distributed by Harper and Row.

"A No-Nonsense Approach to Non-Sexist Language," by Eleanor J. Crandall, CASE Currents, July 1976.

Publication Manual of the American Psychological Association, Third Edition, 1983; Second Edition, Publication Manual, Change Sheet 2, June 1977.

Assembling a reference library

A book on nonsexist writing is just one of the references you'll need to establish writing and style guidelines for your catalog. There are so many good books that it's hard to know which ones to choose. But the fact is, you have to make choices in the writing game. The sources you select will serve as the collective rule book for all the elements of your catalog. Without this guide, everybody involved in the catalog may be playing a slightly different game. In the end, you'll have to be the heavy-handed referee, trying to impose consistency on a multitude of personal styles while the clock rushes toward zero hour. Meanwhile, all your contributors will be offended because you're changing their well-chosen words according to your own seemingly arbitrary way of doing things.

Life's tough enough as it is. You can make things easier for yourself if you'll take the time to find the references and establish the rules of the game. Once you have done this, you need to write and distribute an in-house source-book to all catalog contributors. This should list the references to be consulted, and it should make special note of those stylistic, grammar, and other rules that people find most troublesome.

If you think this sounds like a lot of work, you're right. Luckily, help is available. The essence of our prescription is prescription. Whatever books you choose as references,

make sure they sound of inviolable laws. This should also be true of the sourcebook you write.

Here is what you'll need for your library: a stylebook, a dictionary, a thesaurus, two books on grammar (one of which should be Strunk and White's Elements of Style), and a handbook on nonsexist writing.

1. Stylebook. Choose one that doesn't mince words about what's right or wrong. The Chicago Manual of Style (13th edition) and the Publication Manual of the American Psychological Association (3rd edition) are both fine texts. The New York Times Manual of Style and Usage, edited and revised by Lewis Jordan, is another.

If you choose the Chicago Manual of Style, a word of caution is in order. That publication does, on occasion, offer options (as, for instance, in the way you cite a reference in the text). You'll have to decide which options to use and make note of them in your all-purpose sourcebook. This really isn't much extra work. Chances are that whichever stylebook you pick will need amending anyway because of your own particular tastes and the traditions embedded in your institution's catalog.

2. Dictionary. Choose Webster's New World (2nd College Edition) or one with its characteristics. Notes Kenneth F. Kister, an expert on these references, "The dictionary of first choice for many newspapers, Webster's New World (2nd College Edition) is distinguished by readable definitions, excellent etymologies, and first-rate coverage of Americanisms" (1983, p. 37).

3. Thesaurus. The quintessential book on synonyms and antonyms is Roget's International Thesaurus (4th edition). Get a copy. (For more information on dictionaries, thesauruses, and specialized references, see Kister's article, "Defining the Best," in the November 1983 issue of Writer's Digest.)

4. Grammar texts. No one can do without The Elements of Style (2nd edition, 1979) by Strunk and White, originally published in 1959. Perhaps the bible for people who want to write well, this little book avoids discussion of such matters as footnoting or pagination. Instead, it concentrates on those problems most troublesome to writers. Moreover, it does so in a lively style and in a tone that's unquestionably prescriptive. It is its own best example of fine, declarative, unequivocal prose. For a second grammar

book, we especially like The Handbook of Good English (formerly The Washington Square Press Handbook of Good English) by Edward D. Johnson. Its tone is also prescriptive, its explanations highly understandable.

For those of you who would like to keep up with changes in the writing game and garner useable tips to improve your catalog, there are several excellent periodicals. First among them is CASE Currents. Besides providing excellent discussion on the general topic of writing and publications, the magazine also focuses on fund raising, public relations, student recruitment, and alumni relations. The Writer and Writer's Digest, although aimed at those writing for more popular or "literary" markets, can also serve college publications people well.

Douglas Southall Freeman's 20 Rules

1. Above all, be clear.
2. Use simple English.
3. Write short sentences.
4. Don't change the subject in the middle of the sentence unless (a) there is a definite antithesis, or (b) there is no possible way to avoid the change.
5. Don't end sentences with participial phrases.
6. Don't change the voice of a verb in the middle of a sentence.
7. Seek to leave the meaning of a sentence incomplete until the last word.
8. Avoid loose construction.
9. Don't use vague or unusual words that divert the reader's attention.
10. Make your antecedent plain.
11. When you write a clause beginning with "which," don't follow with a clause beginning with "and which."
12. Avoid successive sentences beginning with the same word.
13. In sentences with several nouns, phrases, or clauses that depend on the same verb, put the longest phrase last.
14. If you must use long sentences (for instance, to save space), relieve them by using very short sentences at intervals.
15. In conditional sentences, put the conditional clause before the principal clause.
16. Be accurate in your synonyms.
17. Avoid successive sentences with the same form and conjunction.

18. Don't use nouns as adjectives.

19. Avoid successive words that begin or end with the same syllable.

20. Try to end with a strong and, if possible, a short sentence.

(Freeman, 1977, pp. 20-21)

7. PHOTOGRAPHS: A THOUSAND-WORD HEAD START

Photographs can serve as an especially potent element in promoting the institution, particularly in the viewbook section. Most catalogs probably fail in this area. One compelling reason for this failure is the fact that those responsible for the production of the catalog are often photographically naive. There are so many skills involved in the catalog's production that no one can be expert in all of them.

For the well-staffed publications office, of course, this may not emerge as a problem. For the one-person operation, such as found in many small colleges, it can be an overwhelming difficulty. Charles Aldrich ("Communicate Through Catalogs," 1977) reports that his college found it useful to hire a free-lance photographer to do all the photography for the catalog. These professional photos add tremendously to the quality of the finished product.

For publications people who try to "go it alone," Charles Helmken offers a list of "s" words in a 1977 CASE Currents article, "Selecting Catalog Photos":

1. Scale and size: Remember that your catalog size is the determining factor in how you follow the other "s" principles . Photographs that might project well in a 9" x 12" catalog, for instance, might fail dismally in a smaller document because critical details can be lost. The smaller the page size, the larger the scale of the photo should be and the fewer the number used. (Helmken believes that photographs should cover at least 10 percent of the catalog's space and preferably more.)

2. Surprise: Photos should arrest the eye of the viewer. If they don't, they're just so much wasted space.

3. Spectrum: Use the full range of elements that make up the visual interpretation of your institution. Use a wide range of types of photos to reflect the variety of activities at your institution.

4. Simplicity: If one word epitomizes the key principle in visual communication, it's simplicity.

5. Space: Space on the page or spread and space within the photo itself can provide a greater feeling of air in the composition.

6. Statement: Above all, your photos should say something important.

7. Sensitivity: Be especially sensitive to out-of-the-ordinary views.

8. Stereotypes: Avoid using worn angle shots and equally worn poses.

9. Special effects: Use special effects as a novel approach to put across your message.

10. Sports: Try to avoid stereotypes. One way might be to take lots of photos and take chances.

Helmken adds these other "s" words to consider: simpatico (things that go well together--photos in a collage, for example); sense of humor; style (should be unified); and suitability.

Photographs that are inappropriate can send the wrong message. Arden and Whalen (1978) note that photos tend to be trusted more than words. In a 1975 survey, Lucy Parker ("Why Chapman Opted for a Four-Color Viewbook," CASE Currents, February 1976) found that students may say they want photographs "to tell the truth," but they actually prefer to see pictures of good-looking, smiling, fun-loving people rather than photos of students thinking or studying. They also want to see photos of the institution's facilities even though they realize that these photos may be deceptively flattering. (But see "Santa Cruz: A Case Study" on p. 52 for a different perspective.)

In "How to Shoot Your Board," Jane D'Alelio offers some advice on taking photographs of the board of trustees. For a college that recruits students primarily from its immediate area, D'Alelio's comments are especially important. The board of such an institution is often composed of well-known community people whose photographic presence in the catalog can serve as a point of familiarity for prospective students.

D'Alelio advocates getting the trustees out of the board room and aiming for less formal, friendlier photos, "intimate, informal pictures showing a day in the life of an executive . . . . These are glimpses into personal lives,

warm portraits. This lively approach, full of rich detail, appeals to readers much more than . . . mug shots . . . . The action in the pictures and the variety of picture shapes and sizes lend interest to the page" (p. 27). Keep these words in mind as you plan all of your photos--not just those of the board.

All too often catalog editors give careful thought to the photographs and none whatever to the captions. Most catalogs have no captions, thus losing a great opportunity to communicate. Well-thought-out captions can convey or reinforce important points.

According to Desruisseaux (1980), captions are usually nothing but space fillers, merely repeating what the picture has already said--and said better. Publications people, Desruisseaux advises, should spend time on captions to insure that they complement rather than repeat the photo's message. "The most important thing to remember about writing captions," he says, "is that the photo has a 1,000-word head start. The caption must contain information not made obvious by the photo" (p. 41). When it's done right, he concludes, a photo with a long caption can supplant an entire page of narrative.

Santa Cruz: A Case Study

The Santa Cruz campus of the University of California was the most popular campus of the system in 1965. It attracted those students who desired to avoid a competitive environment--a rather large, well-defined market in the 1960s.

Through the late 1970s, the college catalog continued to reinforce the qualities of a relaxed lifestyle; "selling the redwoods" it was called. The approximately 200-page catalog contained 57 photographs, almost half of which portrayed sunbathing students. In addition, descriptions of individual colleges, including the less demanding programs, covered 57 pages while departmental programs covered 141.

As applications began to decline, the admissions office redoubled its efforts at promoting the theme of "sunshine and freedom." It remained oblivious to the fact that the student market was shifting.

The 1979-80 catalog consciously projected a new image, designed to appeal to those students with a career orientation. As a result of this effort, Santa Cruz cut the catalog section on college-based academic programs from 57 to 18 pages, reflecting an administrative reorganization as well. The section on campus-wide, departmental programs was expanded to 162 pages. Perhaps most telling, however, was the reduction of the number of photographs from 57 to only 4, with the remaining photographs depicting traditional academic scenes. The new catalog--and the "new" Santa Cruz--are targeted toward those students who desire "substance" rather than sun.

(Veysey, 1980)

8. PUTTING THE CATALOG TOGETHER

No matter how good the catalog concept, design, photography, and copy, when it is time to put them all together, to assemble and produce the catalog, only those who have done their planning and established workable schedules and procedures have a chance at success.

According to Parkhill (1970), the procedure followed by many institutions practically guarantees a shoddy product despite the publications director's expertise and commitment to excellence. Orza (quoted by Lenning & Cooper, 1978) says, "The normal way of writing catalogs is to change faculty names, dates, and the picture on the front" (p. 69).

Parkhill (1970) provides this nightmarish scenario of the catalog construction process:

1. During the spring and summer, faculty departments conduct meetings to revise curricula. During the summer months, especially, many faculty members fail to attend.

2. The editor receives copy in a piecemeal fashion. He or she is thereby forced to edit material a chapter at a time. Consequently, both continuity and consistency are jeopardized.

3. Because of time problems, last year's design is used for the catalog. The cover is "dressed up" to give an impression of newness to the publication.

4. The printer receives copy in batches, rather than in toto, so he or she can meet the deadline.

5. With time at a premium, the editor can't adequately proofread submitted copy or check the printer's galleys.

6. No one sees the catalog as a total product until it's too late to correct mistakes in content or design.

This dismal process, Parkhill emphasizes, is fully avoidable. But a logical production procedure must be set up and all involved parties made aware of it. The key to success lies in the full commitment to the effort by all participants and their strict adherence to the deadlines.

At Parkhill's institution the procedure is as follows: The first step is a loose-leaf catalog that is circulated to all parties providing input into the publication: deans, department heads, high-level administrators. When one of these people feels a change is in order, he or she sends a copy of the revision to the publications office. The publications office then edits the material. This is important to insure not only consistency of style but also accuracy and quality of writing.

After the material has been edited, it is retyped and circulated to all officers who have a loose-leaf catalog. Before replacing the outdated material with the corrected copy, these people are expected to study the new submission. If it necessitates amendments in any sections for which they are responsible, they are expected to make these changes and forward them to the publications office.

This revision/editing/circulation process continues to a predetermined cut-off date. At that point, no further revisions are allowed. The loose-leaf binders then become the galleys for the new catalog. Parkhill believes that this part of the process is especially efficient. With about 150 persons in possession of the loose-leaf catalog, the proofreading task can be completed with special thoroughness. That chore done, the publications people need only repaginate the document and revise the index and table of contents.

The "captive printer" (a printer with whom the institution has signed a long-term contract) then receives the catalog manuscript. Even at this point, though, the process runs quickly and smoothly. The printer has maintained standing type from the previous catalog. Only those portions that have been amended must be set. The lengthy task of typesetting the whole catalog is avoided. The final result, says Parkhill, is a quality catalog characterized by accuracy and timely distribution. In short, it is a publication in which the institution can take pride and to which students can refer with confidence.

Parkhill admits that there are trade-offs in this process. His institution has had to abandon the promotional purpose of the catalog, leaving this function to other publications. Additionally, the catalog has a functional design and typeface that vary little from year to year. Finally, the long-term contract with the local printer assures that the publication process can proceed smoothly but also limits flexibility.

These trade-offs, Parkhill implies, are more than balanced by the benefits: the timely production of an accurate, up-to-date catalog that can serve the student body without compromise.

The proof is in the proofing

Good guidelines and careful production procedures notwithstanding, the "great catalog" can still regress to a "good catalog" because of the little errors that creep in. We have even seen new catalogs with last year's date on the cover! The small spelling error--not so small if it's the president's name that's misspelled--and the minor factual mistake can cause great distress to publications people. While Arden and Whalen (1978) say that "no one but a proofreader reads a catalog from cover to cover" (p. 48), errors can make a very bad impression on prospective students.

Eric Drake (1981) addressed his remarks specifically to understaffed publications offices in his CASE Currents article, "Small Shop Talk: Striving for Perfection in the Publications Office." But his advice can benefit all of us:

1. Develop a proofreading system. Proof sections or parts separately. For instance, check the text first, then headlines and subheads, then section heads and captions, then more routine material such as dates, table of contents, and masthead.

2. In proofreading, check the copy from bottom to top. In this way, you won't inadvertently become concerned with narrative.

3. Take extra care with names.

4. Pay attention to details.

5. Send photocopies of material to appropriate parties who can double-check your work.

6. Get to know the people, such as printers, who provide service to your office. Then, should last-minute changes be necessary, they're likely to be made.

Accuracy and timely performance are the goals of the publications office, Drake emphasizes. Unless these rules are observed, neither is likely to be realized.

Catalogs brave new world style: Using the computer

Foster (1973) brings modern technology into the catalog construction process. Rather than a "captive printer," Foster utilizes a "captive computer" to produce and distribute a quality catalog in a timely fashion. In Foster's scheme of things, the computer serves as the focus for entering, updating, correcting, and eliminating copy. The production of the catalog has become as quick as the flip of a floppy disk.

Foster believes that the benefits of using a computer are legion. (Note that many match those of Parkhill's process.)

1. The information in the computer can be used for a multiplicity of purposes, including many unrelated to the catalog per se.

2. The computerized process saves dollars. Hours spent in proofreading, editing, and typesetting can be significantly reduced.

3. The information can be easily updated. The computer operator need only "call up" the information in question, delete the outdated portions, and insert the revisions.

4. Printing style can be changed when appropriate. Because modern computers can utilize a variety of typefaces, such shifts can be made with little effort. (Parkhill's method doesn't allow this. Depending on standing type to insure an efficient publications process, Parkhill is married to a particular print style even if there is good reason for a change.)

5. The computer's efficiency in updating materials makes it easier to keep to the publication schedule.

6. The process is cost efficient. In 1973 Foster noted that recent technological advances in the computer industry had led to a significant reduction in

computer utilization costs. With the rapid progress in the computer industry since then, particularly in the accessibility to microcomputers, costs are even lower today.

Foster points out, however, that this approach is best suited to large, monetarily secure institutions that produce several catalogs. For these institutions, cuts in costs and investments in time can be considerable, much more so than Foster envisioned a decade ago.

Technological advances in the last 10 years have reduced costs of producing a computerized catalog immensely. Take, for instance, the case of the University of Wisconsin-Madison described by Eleanor Crandall in a 1983 CASE Currents article, "Chips Ahoy!" With a student body exceeding 42,000 and an active list of some 10,000 courses, the university produces a biennial catalog divided into 19 volumes, totalling 850 pages. Before the institution switched to a computerized system, an editor made updates and editorial changes using pencil and glue pot. The typesetter set copy on linotype equipment. Because the printer wasn't willing to save the metal for two years so only changes would need resetting, everything was set in toto every time. The cost of skilled labor to operate the linotypes and keyboards eventually reached an average of $65 per page.

Then came the switch to computers. During Stage One--entering the then current text--benefits were encountered from the first day. Connected to the university's mainframe, the publications office could secure virtually unlimited storage space. The second bonus came with the cost of keyboarding and computerized typesetting. These expenses dropped from $65 to $20 per page. Time savings were also experienced. Production of an average 128-page catalog, for instance, took about one-third fewer days.

With catalogs now entered and stored in the computer, time and cost savings are realized during Stage Two--updating the documents. Efficiency is especially enhanced: Printouts of the old catalog can readily be sent to departments for appropriate changes. When the printouts are returned, the editor simply enters changes and performs other editorial tasks on the word processor. A second printout is then sent back to the departments for proofing. With these returned, the mainframe produces the magnetic tape for delivery to the typesetter.

Computer typesetting, notes Crandall, has also eliminated galley proofs. Staff now check page proofs, which are actually repros ready for the printer.

Editorial and proofreading productivity, which has increased by nearly two-thirds, has been another hallmark of the system. The entire catalog production process, for instance, currently takes half the time of one staff member. Previously it required three times as much time.

The annual bottom line for the cost of typesetting of the catalog series, says Crandall, now stands at about $4,000. Previously it ran to $27,000. Adding in the annual cost of $2,000 for leasing or purchasing of word-processing equipment still leads to a dollar figure posted in midnight black.

The University of Wisconsin-Madison has the kind of publications volume that makes conversion to a computerized system cost effective. But what about small institutions? Can they benefit from this new technology?

Crandall believes they can. But instead of buying expensive equipment, she advises, those considering some form of computerization should use an area commercial typesetting firm with storage and updating capacities. They're sprouting up all over the place. Nor is a nationally known company needed for this purpose. A small firm, she observes, is likely to provide more personal service at less cost because of its modest overhead.

Be cautious in selecting a firm, she warns. Ask every company you approach to do some sample work before you sign a contract. If they're reputable, they'll be more than happy to respond. Make sure they can do what's wanted and do it well.

Also investigate the following:

- Storage: Can the firm store material in the form desired? Is it willing to give the institution a second copy to store for safety?

- Output for editing: Can the firm provide a hard-copy printout that can be proofed before the type is set? Can it provide a printout that includes typesetting codes so typesetting specifications can be checked?

- Typeset output: Can the firm provide only galleys or can it provide formatted pages? If the latter is

needed or if sophisticated layout is scheduled, a company that has large-capacity equipment will be required. As Crandall explains, the latest state-of-the-art equipment can do a number of extraordinary things: begin and end chapters following programmed formats; create page numbers and running heads based on subheads in the text; leave space for charts and photos; typeset charts and insert them where specified; and create an index from key words. The latest equipment can also proofread in context, checking to make sure that the first word following a period is capitalized, that two words aren't run together as one, and the like. It may also have the capability to offer synonyms for words that are overused or that the editors (or others) don't like.

- Coding: If the institution plans to enter or store text on a terminal of its own, does the typesetting company have a compatible programming and coding system? This is not as much of a problem today as it was in the past. According to Crandall, "Coding systems can be complex and prone to error, but the trend is toward generic coding . . . [which] is converted automatically to the coding used by the typesetter" (p. 16).

Crandall concludes with two bits of advice. First, check with colleagues who are already using a computerized approach to catalog construction. Second, don't worry about convincing the institution's administrators of the benefits of this approach. Their computer awareness is almost certainly high. "It's no longer a question [among administrators] of whether [the] publications department should take advantage of this technology," Crandall says, "but of how soon" (p. 16).

Despite Crandall's optimism, the picture may not always be so rosy--especially for a public institution that belongs to a statewide system. There may be all sorts of antiquated dicta that effectively prohibit a computerized approach to catalog construction. If you find yourself in this position, you can only make do and try to convince the powers-that-be of the worth of your approach.

9. RECIPE FOR CATALOG CONSTRUCTION

The construction of the ideal--or even a good--college or university publication requires a multitude of skills not likely to be found in one person. Perhaps that's the reason why it's so difficult for small colleges, whose publications staffs often consist of one individual, to reach a high level of quality in their catalogs (Buck, 1982). We hope the recipe we present below will provide some help.

1. Start by obtaining support and commitment from all levels of institutional administration for the approach you plan to take. Get agreement on proposed market research and on your plans for the development of the catalog.

2. Use market research to determine the image projected by the institution, the characteristics of the current student population, and the potential student market segments that exist.

3. Review current program offerings, at your institution and elsewhere, to determine if there are any service gaps. Promote your institution according to the principle of product differentiation.

4. Incorporate the results of marketing research in the production of your institution's catalog. Target your catalog to your intended audiences.

5. Develop a catalog production schedule and process that insure the timely and accurate completion of the catalog.

6. If applicable to your strategy, begin the catalog as a promotional viewbook, with subsequent sections giving important information essential to both enrolled and prospective students (course descriptions, codes of conduct, and the like). As an alternative, develop a prospectus containing promotional material and limit the catalog to descriptive material.

7. Put the most important information toward the beginning of the catalog, with subordinate information left to subsequent sections. Delete all unimportant information from the catalog even if it has traditionally been there.

8. Base the catalog's design on a central concept that epitomizes the institution. Be original without being overly iconoclastic.

9. Add a personal touch to the catalog. Tailor its graphics, content, and writing style to your audience.

10. In writing style, be clear and succinct. Do not, however, resort to the vernacular or to slang. Be dignified without being pompous. Gear the readability index of your catalog to your audience.

11. Include an ample supply of photographs in your catalog. Take special care that these photos are interesting, appealing, and accurately characterize the institution--and that they say something of importance. Use captions that add to--and do not merely repeat--what the photographs say.

12. Include a table of contents, an index, and bold headings that make the catalog an easily used resource.

13. Before sending the manuscript to the printer, check all information for accuracy; also check that all typos and other mistakes have been corrected.

14. If possible, use modern computer technology to insure accuracy and timeliness of the product.

15. Above all, be truthful throughout the document; be sure it observes all federal and state laws and regulations.

10. A VIEW FROM THE TRENCHES ON RETRENCHMENT

If there's a key word in higher education today, "retrenchment" is it. Managers are trying to cut costs, anywhere they can, with publications not in the least exempt. If you're one of those caught in the budget squeeze (as you most likely are), here are some tips--well over 80 of them--to help you reduce your expenses. Remember, though, that paring costs carries a price of its own, be it in loss of quality, diminished recruitment potential, or whatever. Be sure to consider these countervailing factors before you decide to use any of the cost-cutting devices mentioned below.

Because the first four involve major changes, they are described in some detail.

The biennial catalog

In a 1979 survey, Bill Davidson of Memphis State University found that several benefits attend the production of a two-year catalog. Primary among them are:

- Savings in production costs. Davidson notes that publication of biennial catalogs means longer press runs requiring only one set of negatives and plates every two years.
- Savings in staff time. Editing and proofreading are cut in half.
- Savings in faculty time. Professors don't have to concern themselves as often with writing up minor curriculum changes.

Davidson is willing to admit that there is an understandable aversion to the biennial catalog, primarily because of its fast-waning currency. As George L. Beezer (1984), director of university publications at Lehigh, comments, "In a fast-changing institution, the catalog is almost hopelessly outdated at the end of a two-year period. There have been faculty changes, new courses added, deaths, changes in policy on course credit or residency requirements, ad infinitum."

Some institutions have adopted strategies to deal with this problem. Perhaps the most common method is the production of supplements. August A. Napoli (1984) of Ursuline College observes that his institution has utilized this tactic in off-years to cover any significant and immediate changes. He points out, however, that the catalog is not used as a recruitment piece. If it were, he implies, annual production and distribution would be preferable.

All in all, our research shows as many people who laud the biennial approach as those who disapprove. While some, for instance, feel that supplements answer the problem of currency, Beezer (1984) sees them as sources of extra costs. The additional time and dollars spent on supplements, he notes, can be better employed in the production of other publications for admissions or development purposes.

Martha J. McKinzie (1984) of the University of Missouri at Rolla observes that the biennial approach gives her office an entire year to prepare the best catalog possible. Russell B. Powers (1984) of the University of Delaware, an institution that has reverted to an annual undergraduate catalog divided into three separate publications for recruitment purposes, rues the move. "As a result," he notes, "our printing and distribution costs have increased several times over and the preparation effort for the publications keeps everyone in this office constantly occupied." He concludes, "As far as I can determine there has been little [positive] reaction from faculty or on-campus students to [the change]."

Donald L. McCaleb (1984) of California Polytechnic State University at San Luis Obispo sees the problem of keeping the document current as easily surmountable. Cal Poly, for instance, inexpensively notes changes in its quarterly class schedule. On the other hand, McCaleb observes a serious disadvantage in the biennial catalog: The time between the start of its production cycle and the end of its effective period can be as long as three or four years.

Davidson (1979) also notes other problems with biennial publications. First, there is a definite lack of flexibility. Second, stricter controls on distribution are required to avoid reruns between production dates. Third, long-range planning is required to minimize outdated material.

There is no simple answer as to whether or not an institution should take the biennial approach. It's really a

matter of individual circumstances. Our advice is this: If your primary concern is cost and your catalog is essentially an informational rather than a promotional piece, seriously consider a biennial publication. If you use your catalog as a promotional device, produce it annually and look for other cost savings.

Printing on newsprint

Another way institutions have cut catalog production costs is through the use of newsprint. Roland King (1984) of Bucknell University reports that his institution took this approach for several reasons:

- The old document, issued every other year, was out of date for much of its life. Supplements took almost as much time to prepare as a revision of the main document itself and were easily separated from the edition to which they referred.
- Paper costs have skyrocketed.
- On newsprint, jobs can be run at high speed on web presses. This simplified printing technique, with its attendant efficiency in collating, reduces expenditures considerably.
- Because newsprint is lighter, mailing costs can be substantially reduced. (King points out that he expects to save about $1,400 in postage on the 15,000 copies of the catalog distributed this year.)

Paper costs typically represent one-fourth to one-half of the total cost of a printing job (Arden & Whalen, 1978). Our research shows that use of newsprint can lead to a significant lowering of expenditures. Thirty- to forty-pound white offset groundwood can cost 25 percent less than the 60- or 70-pound white offset used in many catalogs. There are serious disadvantages to newsprint, though. Marie Avona (1984) of Pratt Institute points out that its use often diminishes the quality of both art and type. She adds, however, that "with costs in printing generally going up and budgets doing the opposite, we have no choice [but to go this route]."

A printer we spoke to reiterated Avona's first observation, noting that print can diffuse on inferior paper and that

the relative transparency of newsprint can definitely detract from readability (Duval, 1984). He does reinforce the idea, however, that savings can be considerable and that the use of cheaper ink can slow down the dollar outflow even more. A loss in overall quality is the trade-off.

For those with a keener eye to savings, an idea used by a number of colleges might be especially appealing. Some are now producing catalogs in tabloid form. Others still produce a catalog on a regular basis but use the tabloid for semester course listings. The University of Richmond (VA) takes cost-cutting one step further by distributing one of its catalogs, printed in tabloid form, as an insert in the local newspaper (Quigg, 1984).

Another way to defray costs is to sell advertising space in the course listings. Amidst all the thin sheets with their eye-straining print can be found slick, four-color, full-page ads promoting a variety of products thought to be especially appealing to college students.

Again, if you're planning to gear your catalog toward promotional ends, don't use newsprint. The money you save may be more than offset by the students you lose. Look for other ways to reduce expenditures.

Decentralizing: The promo bromo

Scenario: Your institution, over the last decade, has grown in size and complexity. There are more students, faculty, courses, and programs. As a consequence, your catalog is beginning to look as if it's got a thyroid condition. What do you do?

One answer is to decentralize, breaking the document into two or more. With large institutions, the solution might be to develop a catalog for each college, school, and graduate program within the university. Or you might produce separate catalogs for the undergraduate and graduate divisions. Even smaller institutions may find reason for multiple catalogs. Whatever your decision, it should be the result of research, logic, and common sense.

Multiple catalogs as well as catalogs-as-promotional-pieces mean more dollars invested in production costs, staff time, and the like. These will be partially offset by the money saved in mailing lighter documents. In actuality,

however, nobody realizes direct savings through this maneuver. It's just that more students can be recruited, thus bringing in more dollars.

There are two other advantages: First, some promotional pieces that an institution might currently issue can be discontinued. These cost savings probably won't compensate for the additional expense of producing a promotionally oriented catalog, but they will go some steps in that direction. The second advantage has to do with internal politics. You can argue to the powers-that-be that the revised catalogs are bringing more students, along with their checkbooks, to the institution. At the least, then, top management should add enough to the publications budget to cover the additional cost.

Another alternative is to use additional publications as promotional pieces and to leave the catalog in its traditional niche as a basic reference tool. In many cases, production and mailing costs may make the catalog too expensive for an institution to use as its prime promotional piece. Instead, the prospectus or viewbook might be better suited for recruitment purposes in that it is lighter (in tone as well as in weight), can contain more photographs, and can paint a more detailed view of campus life.

Charging a fee

What if you're caught in a squeeze? What if publications expenditures are going up while your budget isn't? One answer is to charge for your catalog.

Nancy Forni of the University of Nevada at Las Vegas discussed this solution in a 1977 CASE Currents article, "Catalogs: Free or Fee?" Forni notes that selling catalogs accomplishes two things: It cuts costs and generates money, with the emphasis on the former. A survey that she conducted revealed that the majority of state universities questioned did, in fact, levy such a charge (usually by way of the campus bookstore). Most imposed a fee of $1 to $2. The money usually went back to the office that originally paid for the catalogs.

None of the institutions she surveyed utilized this fee-generating strategy in exactly the same way. At the University of Nevada in Las Vegas, catalogs are sold to

students at the bookstore. Prospective students and others who write for a copy are sent a postcard informing them of the fee. All monies received are regularly deposited at the controller's office, which credits the amount to the publications office.

Who gets free copies? Faculty members and secretarial staff as well as high school counselors and libraries in the state don't have to pay. The director of admissions sends free copies to key high school counselors and libraries in other states. During off-campus visits, university recruiters distribute catalogs to students who ask for them. Those students who don't want to purchase a catalog can consult copies in the university library and the admissions office.

Oakland University, on the other hand, distributes free copies of its catalog to entering freshmen. Faculty, staff, schools, and libraries also receive free copies. The University of Utah is less liberal. Education-related agencies as well as schools and universities outside the state must pay. Other institutions charge not only for the catalog but for mailing costs as well. Finally, the University of California at Berkeley has its own particular twist to the fee strategy, one that publications people there probably see as an arm twist: The university puts all dollars generated through catalog sales in its general fund. The publications office doesn't see a penny.

John Zane points out that the money earned through these sales isn't usually the main reason for charging for catalogs (cited in Forni, p. 23). It's really to reduce waste. William W. Connellan of Oakland University says, "The impact [of placing a price tag on our catalog] was immediate. We used 12,000 catalogs in 1976-77 compared to 21,000 the year before. We also generated $2,700 in revenue. The net savings was $9,700." Adds Connellan, "That figure [of $9,700] was in addition to the $7,000 we achieved a year ago when we systematically trimmed the book from 464 pages to 320 pages by tight editing" (quoted by Forni, p. 23).

Charging for catalogs won't work for everyone. Again, those who use this document for promotional reasons would be foolish to place a price tag on it. That would be like asking people to put a quarter in their televisions so they could watch a commercial. For those of you who use your catalogs essentially for informational purposes, however, the tactic might be worth considering. The savings and the money generated could be substantial, with liabilities

(like an occasional disgruntled student) relatively minor. While this approach won't solve all your monetary miseries, it might salve them a bit.

And the list goes on

Here are a number of additional ways to cut costs. They're not likely to leave you with a surplus at the end of the year, but if you use them intelligently they can mean big savings in both money and time. Two articles in the June 1983 CASE Currents were particularly helpful to us in this section, "The Publication Director's Workout Book: A Guide to Fiscal Fitness," by Carol L. Cheney, Jack Tharp, and Garrett Soden, and "75 Ways to Cut Publications Costs," by Robert S. Topor.

As you read these suggestions, keep two points in mind: First, not all these ideas will apply to the catalog *per se*. But they might well apply to other projects for which you're responsible. And a dollar saved on another project can add that much more to your catalog budget.

Second, remember that all your publications are married to objectives. If they don't meet these objectives because of cost trimming, the money saved--and the material produced--isn't worth the paper it's printed on. When spending fewer dollars becomes an end in itself, take up gardening. You're likely to get better results than your publications do.

1. Copy preparation

- Do your research carefully before you touch the typewriter keyboard. Rewriting and re-researching time might be cut considerably.
- Check for duplication of information when two or more publications are targeted for the same audience.
- Don't assume that every catalog section that is being changed every year really needs to be changed. Also, ask yourself whether parts of the document that now require rewriting for every edition can somehow be modified so they can stand as they are for more than one issue.

- If your institution has multiple catalogs, check for unnecessary duplication of effort.

- Edit tightly. It saves space, has more impact, and means less work at every subsequent publication stage.

- Get everyone involved to check all copy before you set type. Get appropriate clearances. Do anything reasonable to avoid changes after copy is set.

- Copy-fit carefully to avoid bad signature breaks, which increase printing costs.

- Make and use a master editorial checklist.

- Be neat. Do everything you can to eliminate typesetting errors caused by deficiencies in your copy or in your instructions to the printer.

- Ask your typesetter to recommend the best way to prepare copy.

- Write typesetting instructions and specifications clearly and boldly so they can't be missed.

2. Typesetting

- Use typesetting whenever possible. Compared with reproducing typed copy, it requires less paper, fewer negatives and proofs, and reduces printing, folding, collating, and mailing costs.

- Submit all copy at the same time. Typesetters often charge extra for small amounts of copy.

- Type display copy on a separate sheet if your type shop uses separate equipment for display matter.

- Have regularly used headlines set for the whole year. Use duplicate reproductions for paste-up.

- Set copy unjustified. It eliminates certain typesetter's problems.

- Avoid author's alterations. Bill those Hemingways who insist on amending their words with charges commensurate with the typesetter's alteration fees.

- Consider photo-reducing typeset or typewriter copy so you can get more copy per page.

- Investigate word processing/phototypesetting interfaces. They can reduce typesetting labor costs dramatically.

- Investigate optical character recognition equipment, which "reads" typewritten copy mechanically and translates it into electronic keystrokes. (See our "Catalogs Brave New World Style" section above, which discusses this and related topics in more detail.)

- Set type solid rather than leaded. You'll get your message across in fewer pages, but check a sample before setting all copy--legibility can be a problem.

- Know your typography. Some faces look larger than others when they really aren't.

- Pick a readable face that gives more characters per inch.

- Ask your typesetter for fewer galleys. Then have several readers use the same copy, with each reader marking corrections and changes with different colored pencils.

- Do typesetting in-house.

3. Design, layout, and formatting

- Consider a standard design for publications.

- Use standard sizes. Odd-size publications can call for expensive trim loss.

- Design your publications to fit your printer's equipment.

- Do your own design and keep a reference file.

- Do your own mechanicals. You'll have more control over the end product.

- Use preprinted (nonreproducing) blue layout sheets. Then print the same sheets on heavier paper and use those for mechanicals.

- Prepare mechanicals so that all elements--type, logo, illustrations, reverses--are in position. Avoid strip-ins.

4. Illustrations and photos

- Don't use oversize art that requires more than one shot for proper reduction.
- Key, crop, and scale photos.
- Avoid silhouetting photos since it adds to the cost.
- Have several photos requiring the same percentage of reduction shot at the same time.
- Avoid special effects in photo conversions.
- Avoid retouching (airbrushing or dot etching).
- Use clip art. It can enhance your publication while reducing costs. But watch the quality of the art.

5. Paper

- Use lightweight stock, but check samples printed on the stock you select for printability and opacity.
- Take advantage of quantity discounts and use the same stock for several publications.
- Consider buying stock directly from the manufacturer to avoid the printer's markup.
- Get bids from the printer on equivalent paper stock (house sheets).
- Plan distribution carefully to avoid printing too many copies or too few.

6. Printing

- Get competitive bids.
- Don't skimp on bluelines, brownlines, color keys, 3M proofs, chromalins, or spectraproofs. The proofs are cheaper than mistakes.

- Print on two sides wherever possible.

- Preprint color mastheads in quantity. Then print individual issues in black for an inexpensive two-color effect.

- Avoid large ink-coverage areas, which are hard to print successfully.

- Print more than one job at a time.

- Piggyback a printing job with that of another department if the two jobs are compatible.

- Compare prices for webfed jobs with those for sheetfed. Use a tabloid format for newspapers and class schedules.

- Ask your printer if there's a broken carton or odd lot of paper that might be appropriate for a publication you're contemplating.

- Save art mechanicals, negatives.

- Write into your printing contract a statement that makes negatives your property. Then you can switch to another printer if the price is better.

7. Binding and finishing

- Investigate gluing instead of stitching.

- Consider press perforation instead of separate perforation. Some presses can perforate while they print.

- Use self-covers rather than separate covers.

- Use perfect binding instead of sewing. The former has improved significantly.

- Investigate the use of spiral binding. You may be able to get a good deal, and a large format catalog will lie flat with this type of binding.

- Avoid blind embossing, die-cutting, hot gold stamping, four-color, and the like unless your marketing plan justifies such expensive procedures.

- Hire students to do otherwise expensive hand operations such as collating, assembling, and inserting.

- Learn about your printer's bindery so you can take advantage of equipment opportunities and compensate for limitations.

8. Mailing and distribution

- Avoid U.S. mail whenever possible. Distribute on campus.

- Use bulk rate permits whenever you can.

- Use self-mailers to cut envelope and insertion costs.

- Cull mailing lists to eliminate deadwood.

- Use standard-size envelopes. The Postal Service charges extra for odd sizes.

- Plan distribution carefully; storage space is expensive.

- Keep fewer back issues of periodicals. Check with your library about binding services so that copies can be bound and placed in a master reference file.

- Use ZIP codes and the Postal Service's two-letter state abbreviations.

- Print permits on envelopes and self-mailers. Avoid hand stamping.

9. Odds and ends

- Let others pay for your publications. Sell ads or use commercial sources that will include ads.

- Use students as writers, illustrators, photographers, and designers but make sure they're competent.

- Reuse art, photos, and separations.

- Consider the possibility of putting your catalog on microfiche, particularly for out-of-state libraries and federal agencies.

- Plan carefully. Nothing else will save you more money.

There are no easy answers to the cost problem. The suggestions we offer here should help you plan a strategy to stretch your dollars a little further. At the same time, it's a good idea to develop contingency budgets so that whatever happens, you're prepared.

11. SOME FINAL WORDS

Although we have included many dos and don'ts, we can't prescribe a single "right" way to conduct marketing research and then transform that information into the perfect catalog. Your perfect catalog will be whatever works best for your institution.

In the upcoming period of educational retrenchment, it is evident that schools, colleges, and universities cannot be timid when it comes to marketing. Yet marketing is not a panacea; it must be tempered with sound judgment.

If used wisely, marketing research can make a rich contribution to the college catalog, providing information on the institution's image, its constituency, and potential student markets. With such information, the transition from process to product will be successful.

RECOMMENDED READING

The foregoing advice is only a beginning. For further reading, we recommend the CASE publications listed below. Of particular interest is Marketing Higher Education by Robert Topor. This book provides a step-by-step presentation of the marketing process. In addition, each chapter is supported by a case study and review questions.

Effective Publications for Colleges and Universities, by Kelvin J. Arden and William J. Whalen, 1978.

Improving College Information for Prospective Students, edited by David W. Chapman, 1980.

A Marketing Approach to Student Recruitment, edited by Virginia Carter Smith and Catherine S. Garigan, 1979. A collection of CASE Currents articles.

Marketing Higher Education: A Practical Guide, by Robert Topor, 1983.

These monographs and the back issues of CASE Currents mentioned in this book can be ordered from CASE Publications Order Department, 80 South Early Street, Alexandria, VA 22304.

REFERENCES

Alberger, P. Stalking the elusive student: Publications that really recruit. CASE Currents, February 1980, pp. 12-15.

American Association of Collegiate Registrars and Admissions Officers. Catalogs are for students, too. Washington, D.C.: Author, 1958.

American Psychological Association. Publication manual of the American Psychological Association (2nd ed.). Washington, D.C.: Author, 1974.

American Psychological Association. Publication manual of the American Psychological Association (3rd ed.). Washington, D.C.: Author, 1983.

APA Publication Manual Task Force. Publication manual of the American Psychological Association (2nd ed.): Publication manual, change sheet 2, June 1977. Washington, D.C.: Author, 1977.

Arden, K., & Whalen, W. Effective communications for colleges and universities. Ann Arbor, Michigan: Edwards Brothers, 1965.

Arden, K. J., & Whalen, W. J. Effective publications for colleges and universities. Washington, D.C.: Council for Advancement and Support of Education, 1978.

Avona, M., Director of Public Affairs, Pratt Institute, Brooklyn, New York. Personal communication, March 6, 1984.

Beezer, G. L., Director of University Publications, Lehigh University, Bethlehem, Pennsylvania. Personal communication, February 27, 1984.

Bender, L. W. Can your catalogue stand the test of FTC guidelines? Phi Delta Kappan, 1975, 57(4), 266-269.

Bennett, A. G. Designing minds: How designers Heidi and Robin Rickabaugh think. CASE Currents, February 1982, pp. 18-21.

Berry, L. L., & George, W. R. Marketing the university: Opportunity in an era of crisis. In P. J. Montana

(Ed.), Marketing in nonprofic organizations. New York: American Management Association, 1978.

Bryant, P. S. I am curious (adult): Building programs to attract adult students. CASE Currents, December 1980, pp. 26-28.

Buck, R., Director of Publications, The University of Connecticut, Storrs, Connecticut. Personal communication, October 27, 1982.

Buck, R., Director of Publications, The University of Connecticut, Storrs, Connecticut. Personal communication, March 7, 1984.

Burke, C. Printing it: A guide to graphic techniques for the impecunious. Berkeley: Wingbow Press, 1972.

Carnegie Council on Policy Studies in Higher Education. Fair practices in higher education. San Francisco: Jossey-Bass, 1979.

Carnegie Foundation for the Advancement of Teaching. More than survival: Prospects for higher education in a period of uncertainty. San Francisco: Jossey-Bass, 1974.

Chapman, D. W. (Ed.). Improving college information for prospective students. Washington, D.C.: Council for Advancement and Support of Education, 1980.

Cheney, C. L., Tharp, J., & Soden, G. The publication director's workout book: A guide to fiscal fitness. CASE Currents, June 1983, pp. 27-30.

The Chicago manual of style (13th ed.). Chicago: University of Chicago Press, 1982.

Communicate through catalogs. CASE Currents, March 1977, pp. 15-22.

Craig, J. Designing with type: A basic course in typography. New York: Watson-Guptill, 1980.

Cramer, S. B. The real world of admissions. Techniques, 1974, 9(2), 9.

Crandall, E. J. A no-nonsense approach to non-sexist language. CASE Currents, July 1976, pp. 19-21.

Crandall, E. J. Chips ahoy! Launching a computerized catalog can save you time and money. CASE Currents, June 1983, pp. 12-16.

Crossland, F. E. Facing up to going down. Unpublished paper, March 12, 1980.

D'Alelio, J. How to shoot your board: Fresh angles on board of trustee photos. CASE Currents, April 1981, pp. 26-27.

Davidson, J. F. Tickets, t-shirts, and Tolstoy: Flacterism in the university. The Chronicle of Higher Education, November 24, 1980, p. 48.

Davidson, W., Staff Person, Memphis State University, Memphis, Tennessee. Personal communication, March 2, 1979.

Davis, J. R. Students in the 1980's: Get ready for the calculating consumers. NASPA Journal, 1980, 18(1), 15-21.

Desruisseaux, P. Headlines: Better than sex? CASE Currents, March 1980, pp. 38-41.

Don't be an old foggy: Test for clear writing. CASE Currents, May/June 1982, p. 13.

Drake, E. S. Small shop talk: Striving for perfection in the publications office. CASE Currents, December 1981, p. 29.

Durkin, D. Before you advertise: First, know your institution and your market. CASE Currents, December 1980, pp. 33-34.

Duval, J., Staff Person, Inkwell Printers, Willimantic, Connecticut. Personal communication, March 7, 1984.

Eliot, T. S. The love song of J. Alfred Prufrock. In Collected poems: 1909-1935. New York: Harcourt, Brace & World, 1936.

Federal Interagency Committee on Education. Keeping your school or college catalog in compliance with federal laws and regulations (1978 ed.). Washington, D.C.: U.S. Government Printing Office, 1978.

Federal Interagency Committee on Education. Keeping your school or college catalog in compliance with federal laws and regulations (1983 ed.). Washington, D.C.: U.S. Government Printing Office, 1983.

Forni, N. Catalogs: Free or fee? CASE Currents, October 1977, pp. 22-23.

Foster, B. Catalog by computer. Techniques, 1973, 8(3), 7-8.

Fram, E. H. Marketing revisited: Clarifying concepts and strategies. College Board Review, 1974-75, 94, 7-22.

Frankel, M. M., & Gerald, D. E. (Eds.). Projections of education statistics to 1990-91. Washington, D.C.: U.S. Government Printing Office, 1982.

Freeman, D. Twenty rules for writing well. CASE Currents, December 1977, pp. 20-21.

Gaffney, J. Don't verbalize--communicate! College and University Journal, 1971, 10(2), 22.

Gaither, G. H. Some tools and techniques of market research for students. In J. A. Lucas (Ed.), Developing a total marketing plan (New directions for institutional research, no. 1). San Francisco: Jossey-Bass, 1979.

Gorman, W. P. Marketing approaches for promoting student enrollment in higher educational institutions. College and University, 1974, 49, 242-250.

Helmken, C. M. Selecting catalog photos. CASE Currents, March 1977, pp. 24-27.

Hesse, R. R. Research determines the image--not you. Techniques, 1971, 6(2), 18-20.

Hoy, J. C. Marketing perspectives and institutional admissions office pressures for meeting enrollments. In The College Entrance Examination Board (Ed.), Marketing in college admissions: A broadening of perspectives. New York: Author, 1980.

Ihlanfeldt, W. A management approach to the buyer's market. In P. J. Montana (Ed.), Marketing in nonprofit organizations. New York: American Management Association, 1978.

Ihlanfeldt, W. The current marketing environment in higher education. In The College Entrance Examination Board (Ed.), Marketing in college admissions: A broadening of perspectives. New York: Author, 1980.

Inflation, fewer college-age students peril small institutions. The Hartford Courant, October 21, 1979, p. 26.

Johnson, C. E. The researcher and non-profit marketing: Is anyone listening? In J. A. Lucas (Ed.), Developing a total marketing plan (New directions for institutional research, no. 1). San Francisco: Jossey-Bass, 1979.

Johnson, E. D. The handbook of good English. New York: Washington Square Press, 1982.

Jordan, L. (Ed.). The New York Times manual of style and usage. New York: Times books, a division of Quadrangle/New York Times Book Co. (dist. by Harper and Row), 1976.

Kelly, K. S. Pass the alka-seltzer: How market research eases the pain of "gut-feeling" solicitation. CASE Currents, May/June 1982, pp. 32-34; 36.

King, R. H., Director of Public Relations and Publications, Bucknell University, Lewisburg, Pennsylvania. Personal communication, February 22, 1984.

Kister, K. F. Defining the best. Writer's Digest, November 1983, pp. 36-37.

Kotler, P. Marketing for nonprofit organizations. Englewood Cliffs, New Jersey: Prentice-Hall, 1975.

Kotler, P. Strategies for introducing marketing into nonprofit organizations. Journal of Marketing, January 1979, pp. 37-44.

Kotler, P., & Levy, S. J. Broadening the concept of marketing. Journal of Marketing, January 1969, p. 15.

Krachenberg, A. R. Bringing the concept of marketing to higher education. Journal of Higher Education, 1972, 43, 369-380.

Larkin, P. G. Market research methods for improving college responsiveness. In J. A. Lucas (Ed.), Developing a total marketing plan (New directions for institutional research, no. 1). San Francisco: Jossey-Bass, 1979.

Lenning, O., & Cooper, E. Guidebook for colleges and universities: Presenting information to prospective students. Boulder: National Center for Higher Education Management Systems, 1978.

Litten, L. H. Marketing higher education: Benefits and risks for the American academic system. Journal of Higher Education, 1980, 51(1), 40-49.

Lovelock, C. H., & Rothschild, M. L. Uses, abuses, and misuses of marketing in higher education. In The College Entrance Examination Board (Ed.), Marketing in college admissions: A broadening of perspectives. New York: Author, 1980.

Mackey, M. The selling of the sheepskin. Change, 1980, 12(3), 28-33.

Macmillan Publishing Company. Guidelines for creating positive sexual and racial images in educational materials. New York: Author, 1975.

McCaleb, D. L., Public Affairs Officer, California Polytechnic State University, San Luis Obispo, California. Personal communication, February 29, 1984.

McGraw-Hill Book Company. Guidelines for bias-free publishing. Hightstown, New Jersey: Author, undated.

McGraw-Hill Book Company. Guidelines for equal treatment of the sexes in McGraw-Hill Book Company publications. Hightstown, New Jersey: Author, undated.

McKinzie, M. J., Senior Information Specialist, University of Missouri-Rolla, Rolla, Missouri. Personal communication, March 2, 1984.

Meek, E., & Skelly, G. Defog with research: See where you're going in student recruitment with a program based on market research. CASE Currents, May/June 1982, pp. 19-23.

Miller, C., & Swift, K. The handbook of nonsexist writing. New York: Lippincott & Crowell, 1980.

Napoli, A. A., Director of Development, Ursuline College, Pepper Pike, Ohio. Personal communication, February 22, 1984.

Parker, L. Why Chapman opted for a four-color viewbook. CASE Currents, February 1976, pp. 23-25.

Parkhill, E. Continuous catalog communication. Techniques, 1970, 5(1), 21-22.

Powers, R. B., Director of Publications, University of Delaware, Newark, Delaware. Personal communication, February 23, 1984.

Prentice-Hall, College Division. Prentice-Hall, College Division, guidelines on sexism. Englewood Cliffs, New Jersey: Author, 1979.

Quigg, H. G., Vice President for University Relations, University of Richmond, Richmond, Virginia. Personal communication, March 14, 1984.

Riggs, R. O., & Lewis, W. L. Applicability of marketing research to student recruitment. Journal of College Student Personnel, 1980, 21, 467-468.

Roget's International Thesaurus (4th ed.). New York: T. Y. Crowell (dist. by Harper & Row), 1977.

Smith, R. M. Knowledge is power: Research can help your marketing program succeed. CASE Currents, May/June 1982, pp. 8-15.

Stark, J. S. The many faces of educational consumerism. Lexington, Massachusetts: Lexington Books, 1977.

Stein, R. H. The consumer movement in higher education: Past, present and future. NASPA Journal, 1980, 18(1), 8-14.

Strunk, W., Jr., & White, E. B. The elements of style (3rd ed.). New York: Macmillan, 1979.

Topor, R. Marketing higher education: A practical guide. Washington, D.C.: Council for Advancement and Support of Education, 1983.

Topor, R. S. 75 ways to cut publications costs. CASE Currents, June 1983, pp. 8-10.

Uehling, B. S. Marketing and the future of institutions. In The College Entrance Examination Board (Ed.), Marketing in college admissions: A broadening of perspectives. New York: Author, 1980.

Veysey, L. Undergraduate admissions: Past and future. In The College Entrance Examination Board (Ed.), Marketing in college admissions: A broadening of perspectives. New York: Author, 1980.

Wales, L. H. A practical guide to newsletter editing and design. Ames, Iowa: Iowa State University Press, 1976.

Webster's new world dictionary (2nd college ed.). New York: Simon & Schuster, undated.

Wolf, J. S. Marketing admissions. College Board Review, 1973, 89, 3-4; 23-24.

Zemsky, R. Can colleges control enrollment? Educational Record, Winter 1980, pp. 10-18.

NOTE ON THE AUTHORS

RONALD H. KACMARCZYK received a Bachelor of Arts in English Literature from The University of Connecticut in 1968 and a Master of Science in Educational Curriculum, Research, and Supervision from Central Connecticut State College in 1981. He is currently a doctoral candidate in Professional Higher Education Administration at The University of Connecticut.

Before resuming graduate studies, Kacmarczyk served as grants coordinator in the Office of Community Services at Tunxis Community College in Farmington, Connecticut. He was previously employed as a newspaper reporter and as a planner and grantwriter for several human service organizations.

As a grantwriter, Kacmarczyk authored or edited about 50 proposals subsequently approved for funding. More recently, he has had articles accepted for publication in such journals as Change, The Texas Tech Journal of Education, and The Journal of Professional Studies.

Kacmarczyk is a member of the Association for the Study of Higher Education, the American Association for Adult and Continuing Education, the National Council on Measurement in Education, and the American Educational Research Association. He also belongs to two honorary and service organizations in education, Phi Delta Kappa and Pi Lambda Theta.

Kacmarczyk has received mention in several biographical texts including Community Leaders of America, Men of Achievement, The Dictionary of International Biography, and The American Registry. He is also a recent recipient of The University of Connecticut Doctoral Fellowship.

Kacmarczyk resides in Manchester, Connecticut.

PERSIS C. RICKES received a Bachelor of Arts in Psychology in 1980 and a Master of Arts in Education in 1981, both from The University of Connecticut. She is currently pursuing a doctoral degree in Professional Higher Education Administration at The University of Connecticut.

Rickes is presently employed by the Connecticut Department of Higher Education in Hartford as a staff associate for research. Her major duties include data analysis and the production of research reports. She has also worked in the

areas of public relations and academic affairs within the same agency. In addition, she has served as an independent consultant specializing in demographic analysis and vocational needs assessment.

Since 1980 she has been the New England communications coordinator for the National Association of Student Personnel Administrators. She is responsible for editing a quarterly newsletter and an annual membership handbook. She has had articles and photographs published in the association's national newsletter, Forum, as well. Rickes is also a member of the American Association for Higher Education.

She resides in Storrs, Connecticut.